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#6



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ON THE COVER: Brian Roll delivers an amazing Grindhouse cover!

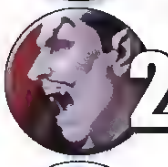
THIS ISSUE: The new year has a host of new and exciting horror moves planned for mass consumption and this issue touches upon just the tip of the iceberg. The big news, obviously, is the double-feature creation known as the *Grindhouse*. Quentin Tarantino and Robert Rodriguez have teamed-up to present two films sure to appease any self-loving genre fan. Zombies, serial killers, hot chicks, nazis, fast cars, explosions and a chick with a gun for a leg! These are but a few of the exciting things one will see in the *Grindhouse*, and to celebrate its release - *HorrorHound* was able to sit down for one-on-one interviews with the Badasses of the *Grindhouse*. Michael Biehn and Kurt Russell! Find out that goes on behind the scenes in this double-feature interview sure to enhance your desire to see the film that hits theaters in April. On top of this, we take a close look at the merchandise of *Grindhouse* presented by fan faves, NECA Toys. If that's not enough for you, we take a look at the *42nd Street Forever* discs from Synapse, a must-buy for any fan of old grind house exploitation.

If you are looking something different - we have that too! *Monster Squad* FINALLY receives a well-deserved special edition DVD later this year, and in celebration we present a 20th anniversary retrospective article in line with our series of film past's greats! To top that off we have a look at the recent Toy Fair event in New York, featuring the latest genre announcements from Mezco Toys, Sideshow Collectibles, NECA and Diamond Select. A special look at the history of horror at the Oscars is also included in celebration of the amazing six nominations Guillermo Del Toro received for his more-amazing film, *Pan's Labyrinth*.

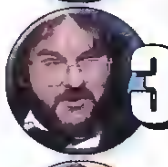
On top of all these great treats, we have our regular features, such as GoreHound featuring the classic Peter Jackson flick *Dead Alive*, Serial Killers which coincides with one of our news pieces on the Zodiac Killer, a special *HorrorHound* mask-making article by Monte Ward, an Artist Spotlight on the great Casey Love, Roadkill's stop at the latest Monster Mania convention and a special *From Dusk Till Dawn* Hall of Fame entry which was voted by you, the readers.


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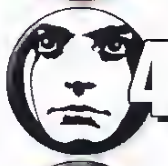

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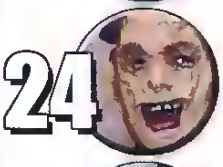

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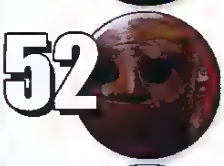

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Rumors are circulating around Nic Cage (Wicker Man, Ghost Rider) playing the lead in a Cronenberg's The Fly remake!

LETTERS

Just before Christmas, HorrorHound Magazine received word that a very good friend of ours, Diane Kamahele, had passed away at the young age of 42. Most reading this may not have known Diane, but she was an important part in the history of HorrorHound Magazine, and has had a hand in the making of every issue to date, including this one. She worked for Sideshow Collectibles, whom in turn are one of the best friends the horror collector has had in the past ten years. Diane was the most professional and caring person this editor has met in his ten years working in the industry, and she will be sorely missed. She leaves behind her husband and three kids. Sideshow Collectibles have set-up a memorial fund to help provide health and educational benefits for her three children. Donations (checks and money orders) can be mailed (payable to Keilani Hupp) to: The Diane Kamahele Memorial Fund, C/O Sideshow Inc., 2630 Conejo Spectrum Street, Thousand Oaks, CA 91320. For more information, including electronic fund donations, please visit Sideshow's official website at www.sideshowcollectibles.com

Nathan Hanneman
Editor-in-Chief, HorrorHound

I just subscribed with issue five being my first issue I received in the mail! I LOVE IT! Many props to everyone working on it! One thing I'd like to see more of is different artists (maybe even professional comic illustrators say Jim Lee, Joe Madureira, Alex Ross, J. Scott Campell) doing the covers. I love issue one and three's cover art. I'm an artist myself and really like seeing that grace covers of magazines. Since you guys are very "fan oriented" it would be awesome to see fellow artists, fans of the genre, get their work noticed and in the lime light. Just a suggestion. Anyway, hope this mag has a long and great lifespan and I plan on being with you guys the entire way! Good Luck and Thanks for being the best Horror Mag around! (Heres a piece I did of Jason Voorhees from Pt. VII. Hope you Like!)



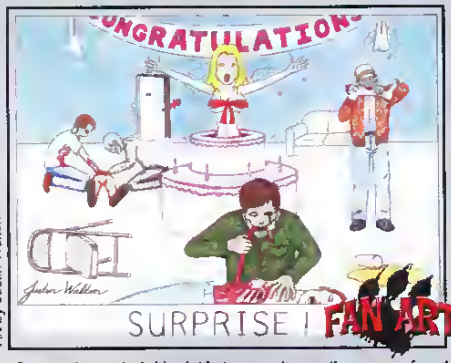
Rzeznikk

Thanks Rzeznikk. We at HorrorHound are huge comic fans, not just of horror, but everything (X-Men, Spider-Man, 2000AD, Powers, Ultimates). We were excited to work with people in the industry we love (Jeff Rebner, Ed Repka) and hope one day to fit in some more work from the likes of Alex Ross or Basil Gogos. This issue we were lucky enough to acquire the talents of Brian Roll, whose art can be seen at www.odysseyart.net. Check it out!

I was browsing a nearby comic shop looking for reference material for a statue I was in the process of making of Julie from *Return of the Living Dead 3*. Coincidentally, I came across y'alls magazine and noticed *ROTLD* on the front. When I bought the mag, I noticed it said I can submit my fan art. I'm a HUGE fan of all types of female driven characters. I chose Julie cuz I knew all the details would be a challenge. Plus she's never been done before. So I thought. I had never even seen any other 3D fan art til I bought that issue. I went ahead and made the statue anyway and tried to capture most of her details.

Stephen Suarez





Art by Justin Walton

Phil Meenan's Tattoo sleeves



Congratulations to Ashleigh Martinson, whom is the winner of our Howling Mask contest which ran last issue. Thanks to everyone who participated and a special thanks to Paul Daniels from Darkside Studio (www.darksidestudio.com) for offering up the prize.

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All articles written by Aaron Crowell and Nathan Hanneman unless specifically stated otherwise

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The Hills Have Eyes II

Mutants vs. Military

by Jessica Dwyer



Director Alexander Aja (*High Tension*) updated and upped the gore on Wes Craven's classic *The Hills Have Eyes* last year. The movie was a brutal experience to behold and left you feeling like you'd just trudged through the very wasteland the film was based. While the original 1977 feature waited nearly 8 years for a sequel to be produced, we don't have to wait so long (this time around) for a return to the land of the mutants! Fox Atomic announced that they were finally releasing *The Hills Have Eyes 2* on March 23rd - nearly a month from its original projected release date!

Now don't get confused by this being a remake of a sequel to the original's remake (or something like that). While the original *Hills Have Eyes Part 2* featured bikers and a few of the survivors from the original film, this one features a new idea with a whole new batch of mutants. Taking place after the events of the first film, '*Hills 2*' focuses on a group of National Guard Trainees who, while on their way to weapons training, are sent to drop off supplies to a group of scientists. Once they arrive, they find that no one is left in the camp, it's empty... But that doesn't mean the soldiers are alone. Mutants are still around, as was evident at the end of the first movie, and they are still hungry. One by one they start attacking the soldiers, and the ones left alive have to figure out a way to further survive.

We talked to one of the stars of the film, David Reynolds who plays Hansel, and the film's director, Martin Weisz. Reynolds, you may remember from appearances in *Firefly* and *House of a 1000 Corpses*, or as White Power Bill in *Arrested Development*, while Weisz has established himself as one of the top music video directors in the field working with bands like Korn and Nickelback. He is also the director of one of the first movies to ever be banned in Germany, his native country.

Reynolds described his character's interaction with the soldiers in the film. "After they've been set on by these mutants, horrible things keep happening to them. They find one of these creatures who is sympathetic to them, and that's the one that I play. I help them get through the labyrinth of the cavern and at least several of them manage to get through to the other side. Now what happens to them I don't think I'm at liberty to say."

So he's the nice mutant? "I'm kinda like the bigger, more awkward mutant that's kind of like the Ruby of the first movie." Reynolds says, "My character is a bit more articulate. I don't have any lengthy monologues or anything, but I can at least talk to them." Michael Bailey Smith, from the first film who played the huge and hulking Pluto, is back as a new mutant. This one is named Hades and he sounds like he's even more intimidating!

"They all had their levels and everything... we wanted to have the one ultimate mutant." Director Weisz explains, "We wanted to have a more stronger and visible hierarchy, more like a family group. He is the ultimate guy, he shows up kind of last and sets the bar a lot higher. Whatever they survived before, they hadn't seen him yet. So he's definitely putting the finishing touches on our guys." So who would win in a fight, Hades or Hansel? "Oh my gosh, Michael would," Reynolds says laughing, "Michael's terrifying in this. He is kind of like the father. I think my character refers to him once in this as Poppa Hades. He is kind of the ring leader of the group. The top dog as it were, and all of us... I won't say in his power. But he's the one you don't want to mess with."

So what can we expect this time around with the mutants in terms of looks and make-up? "We wanted to, because there was a first one, this is not a sequel, but more of a new film." Explains Weisz, "we wanted to actually do it better, not better... but advance it kind of. Our mutants are more effective, they have more prosthetic pieces. We spent more time designing them and they are more mutative. As much as they have more powers and abilities, they have more weaknesses."

Reynolds gives a bit more detail into the process. "Well, after they take a full head and shoulder cast," He begins, "their make-up artist designed what each one of us should look like. And I'm sure he spoke to Wes and to Jonathan about it as well as Martin Weisz our director. But my particular piece came with a big hood sort of prosthetic first and it covered all of my head and shoulders except for the face. Then two other pieces were added to that. And it took initially, I think it was my second day in Morocco... no it was my first full day, it took about two and a half hours."

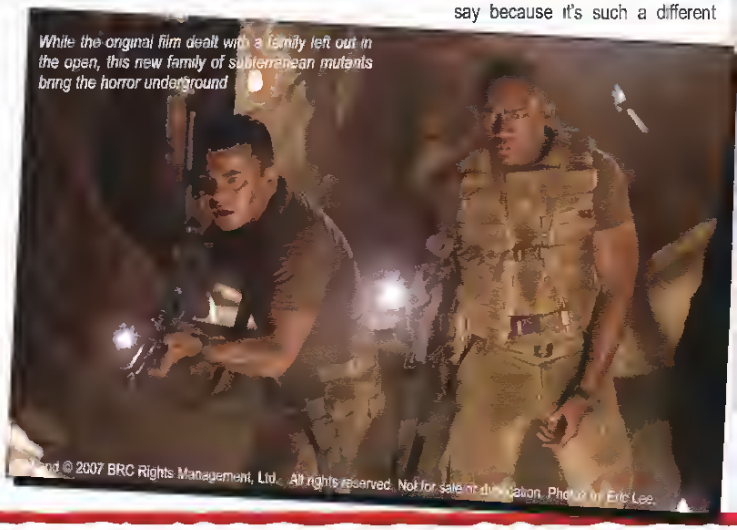
> **They are trying to basically make it out alive. The first to go are the lucky ones.**
> **~ Martin Weisz**

He goes on to praise the people behind the scenes. "But the KNB people, not only are they talented, they are very considerate. It was a long time to sit, but they do such a good job it doesn't seem that long. As we did the make-up more often, one time it only took them an hour and forty minutes to put it on."

"I will say the make-up in this is very well done." Reynolds continues, "All of us have a different look, but we can still tell that we are all kind of related. But they managed to be very creative about how to make us all look different, and yet still menacing and effective. It's not only the prosthetic itself, then the real task is the painting. They have this way of shading the prosthetic so that it looks like real flesh, and that's where the real detail comes in. And that's probably where most of the time goes, but believe me it's worth it."

Alexander Aja is a tough act to follow. *The Hills Have Eyes* is one of the most brutally beautiful films to come out of Hollywood in sometime. How does Weisz's style compare to the first film? "Comparing the two, I would say there is a different rhythm." Reynolds says, "Perhaps a more aggressive rhythm, and at the same time Martin was very good about letting people take the moment to discover what it is they have to discover in the film, without drawing out the moment. He would take multiple takes of the smallest scene so that he would have a lot of material to work and edit with later on. I guess that would be the thing that struck me most is that how patient Martin was about getting what he wanted."

What does the director have to say about the original as compared to this film? "I would say because it's such a different



While the original film dealt with a family left out in the open, this new family of subterranean mutants bring the horror underground

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HORROR HITS TOP 2006 HORROR

1. SCARY MOVIE 4 ($90.7 Million)
2. SAW III ($80.2)
3. MONSTER HOUSE ($73.7)
4. UNDERWORLD: EVOLUTION ($62.3)
5. THE OMEN ($54.6)
6. FINAL DESTINATION 3 ($54.1)
7. WHEN A STRANGER CALLS ($47.9)
8. HOSTEL ($47.3)
9. SILENT HILL ($47)
10. THE HILLS HAVE EYES ($41.8)

The 2007 box office season has started off a little questionable (the lame *Primeval* opened for $5.9 million, while the bad-ass *Hitcher* remake skilled at $7.6 and the lambasted *Messengers* garnered $14.5), but looks to have some major hits waiting in the wings (see page 16). Above is a look at how 2006 ended for the genre. While fans could consider *Scary Movie 4* and *Monster House* non-horror titles, they certainly heated up Hollywood. Other notable films of '06 include the *Chainsaw Massacre* prequel, which bowed at $39.9 million, *The Grudge 2*, which ended with $39.1 and *The Descent*, whose take was $26.

Did You Know? *The Scary Movie franchise has banked more than $425 million in box office revenue to date.*



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story," Weisz says, "[Alexander's] remake was based on a family kind of thing. It's a different phenomenon altogether when it's your personal life. When your baby gets taken, your life turns into this complete nightmare. You turn into this person who doesn't give a shit about anything. In our film you see a bigger group, it's not just one person going after revenge. Basically it's not a family thing, it's the army. Even though they are not perfectly trained, they are still military and they are more able to take on some kind of threat. Basically, I would say that they are able to take them on more readily."

"Our guys are in a different scenario, but you still have hard hard stuff. But you also have a lot of excitement. Where I think it's different from the first one, where you not only have the gore, but your adding a lot of tempo and a lot of drive. Another difference from the first one is it's not only ultra hard, it's ultra harsh stuff. But you have a lot of excitement in between."

So what led to Weisz getting the job to direct this new foray into the '*Hills*'? It was most likely the last movie he directed, a controversial work called *Rothenburg* (its new US title is *Grim Love*). The film deals with the story of cannibal killer Oliver Hagen who, after finding a willing victim on the internet, ate him with the man's blessing. The film went on to be banned in Germany as stated earlier, and caused a maelstrom in the international press.

"I think that they all saw *Rothenburg* and they saw [the darkness]," Weisz explains, "It's a hard film, and they were like 'You know what? This guy can go to the dark side.' So that's what they loved about it and then the same on the '*Hills*' film. You need someone who can go to the dark side and that's what I wanted to do. Even though it's a completely different type of film, in a lot of ways it's not a horror film, it's a really really dark character study. They were intrigued by that, to see the starkness in character."

So what does it feel like to have a film banned in your own home country? "I think that was quite shocking." Weisz says, "On top of that it may not have been seen actually, because it got banned and no one had actually really seen it. It was just that the hype about it got so big. The lawyer from the real guy was like 'Hey, I want this to stop, it's bad for my client, blah blah blah.' That's what stopped the showing of the film. And they stopped it, and now it's won a couple of awards and it's up for like a German film prize. We were like, man, before you ban it maybe you should take a look at it. And it was quite amazing that they were actually able to restrain it."

"It's incredible how much press in Europe came out on this." He goes on, "All the press in Europe started saying, 'Hey, you know this is kinda like the voice of the press, and this is stopping people from expressing themselves. We're the next in line if you're stopping stuff like that.' So we had a lot of good press supporting us. People really going against the government going 'At least see the movie.' And so after all I would say it was a very positive thing. Of course we were all really bummed and shocked when it happened. But now we know it is going to be released anyway, it was an incredible push and now that it gets released people are probably going to go see it."



It's clear that there is going to be a future in horror and the dark side of cinema for Weisz. As for Dave Reynolds, he's got a love for the world of horror as well. "I really do like the horror genre." He says, "People think I'm nuts because when I was growing up I loved horror films, but I was never as much of a devotee of them as other friends of mine were. There are certain ones I like more than others. I don't mind the stalk and slash as long as it was really intelligently done."

"I love working in it and I'm going to be doing one coming up next month where I think my character is... my head is lopped off by a sword, and they have to take a cast of my head. So, I just like that kind of... it's like little kids with really expensive toys. I don't like the films where the woman is always being chased or she's being terrorized. I'm kind of tired of that. I think we've seen that enough. I like having a good female villain too. I'm waiting for the film where I'm cast as the person who's running away screaming from somebody." He laughs, "I'm the virgin in the film, who's running away screaming. I don't think I'm going to get many offers for that. A virgin who's running away screaming... Directors and filmmakers take note, we can see it now!! "Death of the 40 Year Old Virgin!"



Martin Weisz discusses the day's shoot with crew.

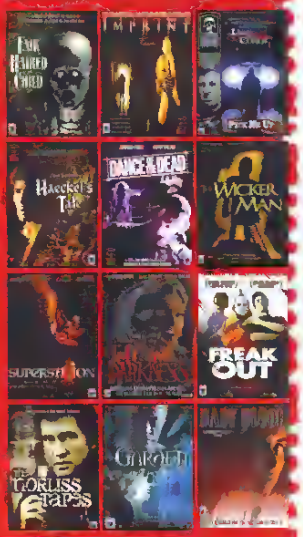
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Quoteable Quotes: *"Leave Doug alone. He's a democrat. He doesn't believe in guns." ~ Ted Levine (Hills Have Eyes)*

PROMOTIONAL FUN

Although they aren't as available as we would like, Anchor Bay has been producing a number of trading card sets promoting their continuous DVD releases. Here are some samples from the third and fourth assortments.



While genre releases haven't been as abundant in the past couple months comparably with the fall season, that doesn't mean the studios aren't out there promoting the films we horror fans have been lucky enough to receive. Some noteworthy promotional items this issue include *The Hitcher* shirt, hat and napkins.



Interested in hunting down these fun promo items? If you can't make it to a local convention (a common place for freebies) or studio launch party, check out the Horvic-Ness eBay auction site located at www.horvic-ness.com

Horvic-Ness

ZODIAC



He is the perfect example of a calculating serial killer. No pattern, no specific method or weapons, no motive, an affinity for toying with the press and police, and an aptitude to avoid arrest! The Zodiac killer spread fear in San Francisco throughout the '70s, not because of his relentless crimes and murder spree... his known victims can be counted on one hand... but it was the oddness and desperation to become famous for committing those few murders. Sending letters, evidence and threats to local newspapers to print for all to see, it was at one of these newspapers that young Robert Graysmith worked alongside the writers handling the letters and leads, working on a daily basis to update the world on the latest developments surrounding the case. Years past, the young cartoonist began to realize that not only was he utterly obsessed with the case, but he may have the means to learn the true identity of the unclaimed killer. Graysmith eventually began work on an amazingly detailed and unhealthy look into the killings and facts behind the Zodiac. Compiling news articles, police files, interviews with those closest to the case and eventually following leads not even the police dared to tackled. During these years of involved detective work, young Graysmith grew into the man who would release THE book dedicated to the history of the Zodiac killer, and unveil facts and details never before linked to the case. Was the killer still at large, and if so... did the book finally reveal without a shadow of doubt, that he should have been caught!?

Years past and multiple printings later, Graysmith had worked on many instances with much desire to finally see his writings focused on film. To see all of his hard work detailed on celluloid for the masses to witness and decide for themselves... did Graysmith solve the ultimate cold case? Finally, at the beginning of March, the book-turned-script received the wide theatrical release it so deserved. More so, with an amazing crew of filmmakers behind the camera! David Fincher, known the world over for his amazing work on *Fight Club*, *The Game* and *Se7en*, has directed a new thrilling masterpiece starring one of the most impressive on-screen cast that such a historically-accurate portrait of a serial killer deserves!

Directly based on not just the book, but the making-of the book and Graysmith's eventual progression into obsessivity, Jake Gyllenhaal (*Donnie Darko*) portrays Robert Graysmith in possibly Jake's best film-work to date. Surrounded by an amazing array of actors, including Mark Ruffalo, Anthony Edwards, Robert Downey Jr., Brian Cox and Chloë Sevigny, Jake plays a cornball newspaper cartoonist who almost seems a background character through the kill-by-kill view into the crimes of the true-life murderer. While the local paper jockies and police have their chance at the case, all while tripping over each other's shoe laces in an amazing display of unfortunate detective work, Jake (as Graysmith) decides to write the before-mentioned novel that eventually spawned the movie.

The film is an amazing period piece and quite possibly the best ode to a serial killer ever caught on film. We had a chance to sit down with Robert Graysmith himself to find out some of the hidden details behind the case, and turning his book into such an amazing film - this is what he had to say.

HorrorHound. Can you please tell us how long it took to get the film produced and how it went from Touchstone to Phoenix Pictures?

Robert Graysmith. Chip Proser, who was a wildlife photographer, who actually had input in the movie *Top Gun*, approached me first and he was trying to get the film off the ground. That didn't happen. Generally when anyone shows an interest, I usually take them out to all of the sites, give them as many documents as I can. Then it was with Shane Salerno at Touchstone. It was there for five or six years. Shane did an incredible script, I was very impressed with him. He was one of the writers for *Armageddon* and I thought he had a great future. About that time, I had written a second book because there was so much information and we thought of it as really a gift to the readers of the first book, but this really started to ignite everyone. They now had an ending to this movie they could use. Suddenly I am getting phone calls from Goldie Hawn's people at Cosmic Entertainment and CAA and some really terrific directors, and one of these calls was from Phoenix Pictures' Brad Fischer (who was the producer there) and Jamie Vanderbilt (who wrote the script for *Zodiac* eventually). I met them at the *Auto Focus* premiere, that's the movie about Bob Crane, and I really liked them and the fact that their boss was Mike Medavoy, who's one of the great producers of all-time and is totally responsible for *Silence of the Lambs* getting off the ground and making it what it was, and I decided I wanted them. Even though they bid less, I went with them because I thought, not so much that I could make a lot of money, but I thought they could make the best film. They also wanted Dave Fincher and he is one of the great directors. He is very careful with his projects and I thought he would be the perfect guy.

HH. Were you pretty involved with Fincher during production?

RG. Yeah I was, I was very lucky. David really is an artist. I had a chance to sit in during the early stages, writing the script and the constant battle of getting funding and getting the actors lined-up that they wanted, other movies trying to take this picture away... You had these three guys: Fincher, Fischer and Vanderbilt. It took about three years, and I've taken pictures and taken every word and I finally typed it up, it ends with the line 'and the movie is greenlit', so it actually ends when most books about movies being made start. These guys have turned in first-class work. They've learned amazing stuff. They found all kinds of physical documents and handwriting excerpts and tracked down missing people. Way beyond what a movie is about. In fact, they are still doing it! The movie is finished and they are still doing it. They are putting it on as a DVD extra. The documents he has found and the interrogation tapes, it's more of this stuff than I have ever seen before and I am really proud of him. He went way beyond what's going to be in the movie. Maybe it's just personal satisfaction. He is just incredible.


Robert Downey Jr. (left) portrays the liberal Paul Avery with Jake Gyllenhaal as Robert Graysmith.

HH. Gyllenhaal does an incredible job in the film, what are your thoughts on his portrayal of you!?

RG. He is the best actor in America! I spent a couple days with him, he had just got back from doing *Jarhead*, and he pulled out his cell phone and it's actually pitted with sand and beat up. He just came out of the desert and we were going to have lunch. He was going to have a nice meal for a change, and finally he arrives an hour late and had this horrible broccoli floating in cold water, and dry chicken... I really felt bad for him, but he went out and got his camera and started taping my movements. He obviously used old

Did You Know? *Bijou Phillips shot scenes for Zodiac, but was replaced by Clea DuVall after schedule conflicts.*



footage from interviews I did from my other books, and I'm watching the movie and he is wearing my outfits I wore in the '70s. It was astonishing. He must have done a lot of research. I'm no Jake Gyllenhaal, trust me, he is an incredible guy. He is a real man! For him to down play some of his basic qualities of his nature is amazing.

HH Did you have input on the film, such as casting, etc?

RG If you ever deal with a movie, my theory is that you allow them to make your film. And you have an obligation to be as accessible as you can be. It wasn't uncommon for them to call all through the day or late at night. The only problem with me is I had so many documents, boxes to the ceiling... so when they ask for something it's always in the last box, but it was worth it. In the long run, it's good for my book and it's good for David Fincher's career.

HH Are you worried about receiving backlash from people who have their own theories on the case?

RG I'm sure! That's the thing about Zodiac. They talk about obsession. Even among the detectives, they had their favorites. They all have an answer, but it doesn't make it a less interesting case. My plan was because Zodiac in the '70s was pretty much forgotten - it would have been a lost case. My job was to make it vivid. To go around the police was very hard; I put everything I could learn out there for somebody to solve it. We had 2,500 suspects and going through them... Zodiac wore a certain sized shoe. He knew a lot of the victims. When you get basically down to it, whoever Zodiac is he has to have a knowledge of chemistry, bomb making, law enforcement techniques... one of the syphers is so neat, but there are no guidelines... so the suspect has to have a light table, he has to have a T-square, a triangle, all the tools a draftsman uses. Not even a fine artist could do something as neat and clean as he did. Our main suspect's father is a draftsman. The Zodiac said he has bombs in his basement and the main suspect had bombs in his basement! They got only one warrant, for a trailer. The problem with the case was that the police could not get into the basement and it wasn't until the '90s that they got the warrant and found the bombs and portions of notes on the case.

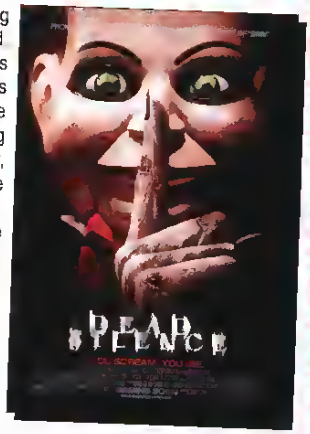
HH Now that the film is released, do you hope people old and young will walk away feeling closure to the case?

RG It worked for me, and that's what it was all about. I got so carried away with it. I moved onto other books, but you realize you work all day and you go to Vallejo and park in front of someone's house for hours... That's not really rational, but at the time for me it seemed very normal. It seemed normal to go to the ends of the earth to get documents and eye-witness reports and drive to Sacramento in the middle of the night to see about handwriting... You just want to do the best you can. Anytime new documents are released it gets better and more accurate! I think it's one of the greatest cases of all time. People will be debating it for years and I think that's what will make the film a success.

Dead SILENCE

Can lightning be caught in a bottle twice for the team of James Wan and Leigh Whannell? The writers and director of the mega-hit *Saw* (Wan co-wrote the three films in the franchise, but directed only the 2004 original) return to the genre with a new horror film entitled *Dead Silence*! The film tells the story of Mary Shaw. A woman who had no children, only dolls, who went mad and was accused of the murder of a young boy. Hunted down by the townspeople of Ravens Fair, Mary was caught and had her tongue cut out, just before she was killed. Buried alongside of her hand-made doll collection, the deceased ventriloquist has been the supposed-cause of death throughout the town of Ravens Fair ever since. The dolls from Mary's grave have gone missing and periodically reappear throughout time as families in the town are found murdered with their tongues ripped out!

Young newlyweds, Jamie (Ryan Kwanten) and Lisa try for a fresh start when the young woman is grotesquely killed. Jamie returns to Ravens Fair to investigate his wife's death. Going through the town's past and unravelling the curse of Mary Shaw, Jamie's life will never be the same again.



This is the first movie James Wan has directed since the original *Saw* film and will be interesting to see if it ignites another new hot franchise for the horror world! James Wan talked with Bloody-Disgusting.com when he mentioned the pressure of following up such a hit franchise. "I feel more pressure on *Silence* than I did with *Saw* because if it went straight to video, who gives a shit? At least I got that first film under my belt. But man, there's a lot riding on this one. When you do MTV style of filmmaking too, for lack of a better term. You have a lot safety net. A lot of people watching your back. When you make anything that's so flashy and in-your-face, it's very visceral. It's definitely a lot trickier when you're doing something that's more subtle. We'll see." The film hit theaters March 16th, moved up from its original release date of March 23rd to keep from over saturating the box office that weekend with horror (the 23rd seeing the release of the *Hills Have Eyes* sequel).



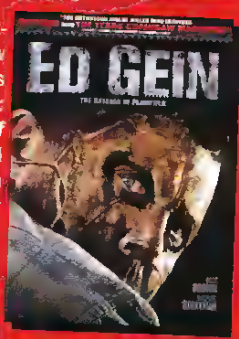
James Wan reveals a new puppet for fans to be afraid of in Dead Silence

NEWS BITS

Dan Aykroyd revealed in an interview recently that Bill Murray was on board for a new ***Ghostbusters*** feature film, as long as he wasn't on camera. Thus, *Ghostbusters: Hellbent* - a new CGI (yes CGI) sequel has been rumored to be in the works. We will keep you updated as news comes in!

Anchor Bay Entertainment and Anescope Pictures have announced that the theatrical release date for Adam Green's ***Hatchet*** is now September 7th, 2007! This coming one issue after the reveal that another anticipated feature, *Behind the Mask*, was also receiving wider release! That's 2 points for the horror genre!

Remakes aren't just relegated to the films genre fans love (*Halloween, Hitcher, Dawn of the Dead*), but apparently it now encompasses those films the masses don't covet. ***Motel Hell*** and ***Cannibal Holocaust*** have both recently been announced for redos. We may keep you informed if the production progresses.



Zodiac isn't the only serial killer who saw new movie treatment this past month. ***Ed Gein: The Butcher of Plainfield*** was released on March 6th. The film stars Kane Hodder (*Friday the 13th* series) as Gein, and features an audio commentary, deleted scenes, trailers and a stills gallery. "I love it because there was no makeup." Kane Hodder mentioned to *HorrorHound* about playing the title role. "I had to be scary with my regular face, which most people think is worse than makeup anyway, so that works out pretty well. I had a lot of good scenes to do and am very happy with the way the movie came out. Lots of dramatic stuff which I have been waiting to do for a long time. Very excited!"



Due in theaters June 8th, Eli Roth's follow-up to last year's *Hostel* has been promising more of the crazy gross-out violence and brutality that helped usher in the age of 'The Splat Pack'. The movie hasn't even come out yet and Eli's film has been stirring the pot of bad taste. The initial teaser poster for the film features a prime cut of beef which has made many whom have seen it disturbed and grossed-out. It was, however, approved by the MPAA! More shocking is the new teaser poster featuring a nude and beheaded Bijou Phillips. No word on how this poster will be released, but controversial it certainly is!

Quoteable Quotes: *"Is someone there? Hey! Oh shit, I'm probably dead." Leigh Whannell (Saw)*

Fido a new type of zombie film


Billy Connolly as Fido

Willard... a small town based in the simple times of the '50s. The sun shines, everybody in the town knows one another, and rotting zombies deliver the mail, serve dinner and mow the yards.

In this new film by Andrew Currie, the earth passed through a cloud of space dust years ago which caused the deceased to rise with a craving for human flesh. A zombie holocausf began and throughout the war a corporation was born: ZomCon, who helped defeat the army of flesh eaters, domesticating them and turning them into industrial workers and servants... the zombies are under control and life has been made simple again... or has it?

Enter Timmy Robinson. An eleven-year-old boy who knows the world isn't right. His parents never believe him and when ZomCon's head of security moves in across the street, Timmy's mom finally pushes her family into the world of zombie-ownership. Timmy names the zombie Fido and soon the duo are best friends. The only problems Timmy now faces are a father with zombie-phobia and a pet who happens to enjoy flesh.

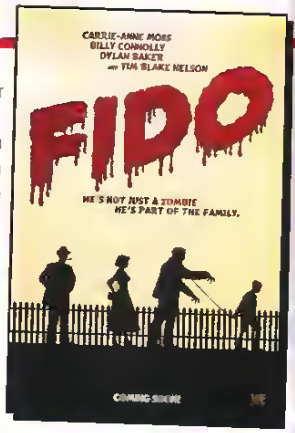
"I've always been interested in films that defy or subvert a specific genre, yet at the same time use certain conventions from genre films as a way of telling the story, and ultimately of expressing character and theme in a new and unique way." Director Currie explains, "*Blue Velvet* used film noir, the defective story and melodrama. *Brazil*, *Kill Bill*, *Edward Scissorhands* all went against the conventions of a specific genre in telling their stories, and redefined how their stories were told. In *Fido*, I wanted to explore melodrama, social satire, comedy, boy and his dog films and the zombie film, all within a '50s style Technicolor world. And, although it felt like a risk, it was so clear in my head that I felt that others would connect to it as well."

What is impressive about this underground new zombie flick is the talent involved. The film features Dylan Baker (*Spider-Man*), Carrie-Ann Moss (*The Matrix*), Tim Blake Nelson (*O Brother, Where Art Thou?*) and Billy Connolly as Fido! "When I read the script, I thought it was fantastic." Carrie-Ann explains, "I loved imagining all the actors playing the role, and having such a great time with it. I tend to be attracted to things with an edge of darkness to them, a dark sense of humor. And yet I felt this story had such a light at the end and that always appeals to me a lot. I loved reading it. I didn't know if I was right for it, but I loved reading it so I wanted to move forward with it." "The fantastic thing about Carrie-Anne," remembered Currie, "was that she knew there were certain controversial elements her character goes through in the film, but she understood what was driving those elements and totally embraced them."

To detail what it was like to play the next big zombie - Billy Connolly explains: "I'm looked after by Timmy and I become more and more human as the days go by, although I remain a zombie (I do have to go and eat Mrs. Henderson at one point). It's a pretty movie, very 1950s Americana: frilly underskirts, great cars, guys with those lovely rayon shirts. But we're kind of like slaves. And because I'm like Timmy's dog, I'll do anything he wants, trundle along all day in the back. It's in this place that I start to find myself."

"I have to say it was the funniest [script] I'd read in a long time." Dylan baker adds, "Calling it a 'Zombie movie', you're only half way there. It happens to be very funny, but also happens to have a psychological aspect to it that I think is fascinating to people." About the film Dylan adds: "I'm the dad who sees all the problems, what a threat Fido is to me and my family. When it all comes to fruition, does anyone listen to me? No, of course not. We could have all solved these problems if everyone had stayed calm, enjoyed what they have, and not asked for anything new. It's the 1950s, we've got our house, a home, our funerals are paid for... what more could anyone ask?"


Dylan Baker, Billy Connolly, K'Sun Ray, and Carrie-Anne Moss enjoy an afternoon at the cemetary



"Bill as a character is exciting for me because he has a really fabulous story, a great background to him." Dylan continues, "And as oddly as he behaves there is a rhyme and reason to him. His life started off badly when his dad died. No one noticed, he became a zombie and started attacking the whole family, trying to eat me (Bill) specifically! So, Bill has to shoot his own father in the head and kill him. And then he has to live with that for the rest of his life, so he's not real big into zombies and certainly doesn't want to have one around the house, domestication collar or not." And what about the ZomCon company that is mentioned earlier? "You know the fact that Mr. Bottoms, head of security for ZomCon, lives RIGHT across the street. The Johnsons used to live there. They were perfectly lovely, but when the carolers came and their zombie got out and ate them, well the Johnsons had to go then. And now Bottoms and his family, Deedee and Cindy, have moved in. Lovely as well, but Bottoms is a warrior. He's been there, through the wars. He and I can sympathize, having both had to have killed our relatives."

"I hope the audiences laugh their heads off at this movie," admits Baker about the comedic elements. "Billy Connolly as a zombie alone is worth the price of admittance. As far as I'm concerned, *Fido*'s right up there at the pinnacle of my career. Right after this, there really isn't any thing left for me. *Fido*'s where I'm staking my claim." But how funny could it really be? Tim Blake Nelson, who will forever be linked to his hilarious portrayal of Delmar in the 2000 George Clooney flick *O Brother*' plays a "wacky neighbor" in his words, who takes advantage of the restraining collars to have a zombie concubine half his age. "I'm proud to say that this is the first zombie movie where a human gets to kiss a zombie full on the lips and I'm the guy to do it! Tammy (said concubine) collapsed dead when she was shopping for candy with her mother and they slapped the collar on her before there was too much defenoration." Perfect.


Andrew Currie directs Carrie-Ann Moss

"I really loved using comedy as a way of telling a rather serious story." Andrew Currie adds, "The father in the film (Bill, played by Dylan Baker) is central to the theme of *Fido* (which is essentially love, not fear, makes us more alive). Bill is a man consumed by fear-fear of intimacy, fear of emotional connections with his son, fear of 'the other'. Bill is someone who can't overcome fear, and through his character we help understand the theme, and the potential damage of living in a world where we let fear rule the day. It's odd and ironic, but in this film anyway, it does take a dead man (Fido) to make us all feel more alive."

We couldn't do a story about zombies without mentioning the make-up work! "The hardest part was probably the 2 hours of make-up each morning." Connolly mentions of his role, "When it comes off at night it's like chewing gum, latex and paint and glue. My cheekbones are bits of ravioli. I have three eye arrangements, including a very cloudy one like an eggshell for when I lose my temper and eat people. I like being grotesque. I'm not a pretty boy, and that makes the bizarre characters much more interesting." "Billy Connolly's make up was the most time consuming, he'd spend about 2+ hours each day in the chair." Todd Masters (Emmy-award winning effects artist) mentions about the effects work, "I've seen a lot of makeup effects, a lot of characters, over my twenty years in the business. But just the fun and fantasy of doing zombies is the favorite of most effects artists. Especially to do it the way we did it, almost like Mr. Potato Head, we made the parts ahead of time. For our artists, the best in the business, it was so much fun to have this challenge and we did a great job. That's my greatest satisfaction. Mr. Potato Head parts put on to faces that are brand new. It's a great thing to see it done."

Over the past year *Fido* had a run at film festivals and special screenings before Lionsgate picked it up for mass distribution. "Luckily for us, it's been a very successful trial run." Producer Mary Anne Waterhouse explained, "I celebrate each little success we pull off every day. My satisfaction comes from those moments when I know that we didn't just do what we could, we did the very best possible. Those moments are inspirational and created an experience unlike any other." To experience *Fido* for yourself check out your local theater on June 15th!

Did You Know? *Andrew Currie first explored zombies in 1997's Night of the Living, a short film about a boy watching his alcoholic father turn into a zombie before his eyes.*

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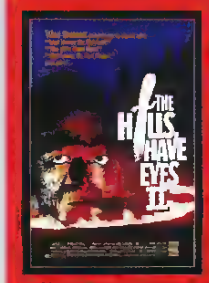
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THEN AND NOW
The Sequels

ontinuing our series of poster match ups here is a list o me c assic (and not so classic) sequels and comparable emake sequels which posters are better? We decide!





Michael Berryman's thug may have helped the original films



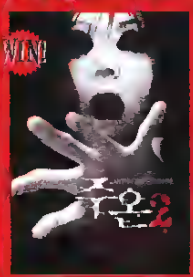


eads above the remake sequel





poster design's the original sequel with the original A sheet design (shown above)





Original wins this contest.

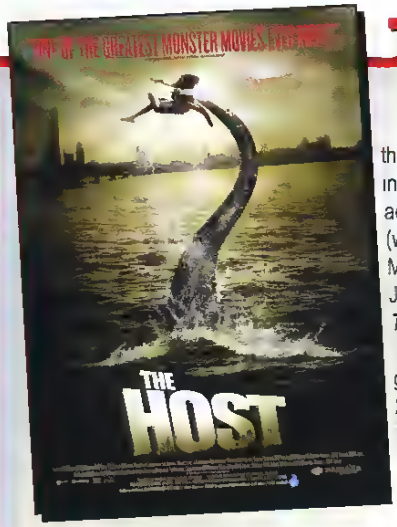




Most Ringu 2 artwork featured a gloomy

The HOST

by Kenny Nelson



Rising out of the Han River and invading theaters across the US (which began on March ninth) is Joon-ho Bong's *The Host*.

Korea's highest grossing film of 2006 has made its way to the big screen following a very successful stint on the festival circuit over the last year, including a buzz-building screening at Cannes. *The Host* is anything but your guy-in-a-rubber-suit monster flick; instead, the film boasts some of the most accomplished special effects witnessed in the monster movie genre. American fans have been crooning to get a glimpse of the film ever since it was announced that digital fx gurus, WETA Workshop (*Lord of the Rings*) and The Orphanage (*Sin City*) were spearheading the creature designs. Thanks to Magnolia Pictures, the wait is finally over...

The film opens with the US Army barking orders for countless bottles of formaldehyde to be dumped into the Han River, a scene inspired by a true story where the US military ordered 228 liters of the chemical to be dumped in that very river back in 2000. Flash forward several years and the audience is introduced to Gang-du, a fumbling father of a teenage girl who has a penchant for nodding off anywhere and everywhere. Gang-du works in his father's food stand right alongside the Han River and it is clear from the start that his daughter, Hyun-seo, does not think very much of him. However, Gang-du is fairly oblivious to this fact, much like everything else around him – that is, except for the giant creature hanging from the Han River Bridge!



Ah-sung Ko waits for her father's rescue in this K-Horror monster flick

Monster-fueled mayhem soon ensues as the creature first drops into the river and then erupts out of it, engaging in a human feeding frenzy across the banks of the Han. While trying to save his daughter from becoming Host food, Gang-du mistakenly grabs the hand of another young girl and only realizes once it is too late. 'The Host' (claiming its name from the idea that it comes with it a disease which forced the army (with emphasis on the US introduction) to close-down and disinfect the area, causing alarm as the country fears toxic forces may be the government's answer to destroy the possible toxic creature) clutches Hyun-seo with its tail and dives back into the river, leaving her father and grandpa both distraught as a result of their helplessness.

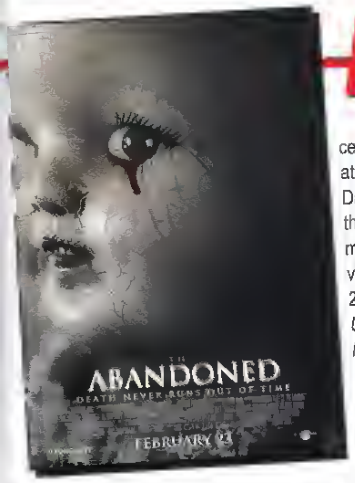
The government wastes no time in getting to the scene and quarantining the entire area, specifically keeping an eye on Gang-du since he had direct contact with the monster. All hope appears to be lost for the family, now including the appearance of Gang-du's brother and sister, until Hyun-seo calls her father from the monster's lair on her cell phone. Of course, nobody believes the unreliable Gang-du and instead think he has been infected with a mental illness as a result of his contact with the monster. Despite what the doctors and military think, Gang-du knows he heard his little girl's voice on the phone and is determined to track her down



before it really is too late. Enlisting the help of his brother, sister and father, Gang-du escapes from the military lockdown and begins the pulse-pounding adventure of tracking down his daughter, proving to his family that he isn't the screw-up they all think he is, and coming face to face with the host.

Critics have raved about *The Host*'s ability to turn a monster movie into a family drama/comedy without sacrificing any of the elements that genre fans expect. In fact, some have gone as far as calling director Joon-ho Bong the 'Korean Spielberg.' US fans finally get a chance to decide for themselves as this past month the movie was given limited release across North America. It is interesting to see a film of this type and country of origin actually receive a theatrical run instead of tossed into obscurity as Hollywood shuffles to remake the movie. Don't let this limited engagement fool you though, as Hollywood indeed is moving forward to bring the story an Americanized look, as Universal Studios won a reportedly heated bidding war over the rights. While no director or release date has been announced (although a 2009 date has been thrown around), look for more information on this monster remake to follow in later issues. And for those impatient types, the film is already available on region 3 DVD. Three-disc and four-disc editions are currently available to those with region-free player capabilities and sport a whopping load of features (see page 14 for all of the juicy details). The only downside is that many of the features do not sport English subtitles. So HorrorHounds, whether you decide to opt for the Korean DVD, the big screen, the Hollywood remake, or wait for the inevitable region 1 DVD release later this year, just be sure that eventually your eyes become parasitic to *The Host*!

Did You Know? *Hideo Nakata, the director of the original Japanese Ring films, directed the US Ring sequel.*



Abandoned

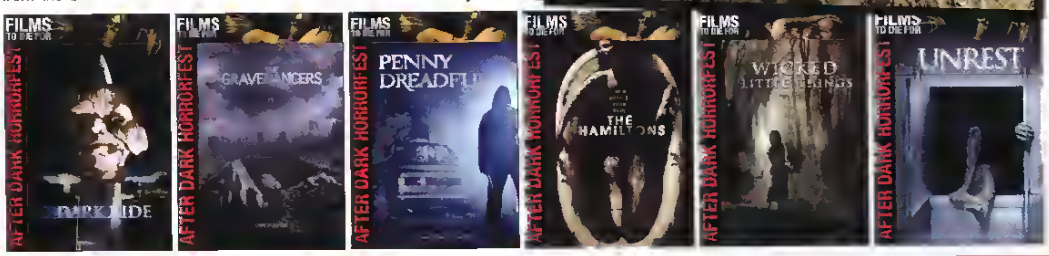
by Kenny Nelson

Following their successful stint as a collective at last November's After Dark Horrorfest, seven of the eight films to die for are making their way to DVD via Lionsgate on March 27th. *The Gravedancers*, *Unrest*, *Penny Dreadful*, *Reincarnation*, *Dark Ride*, *The Hamiltons* and *Wicked Little Things* are all looking to re-live some of last fall's success as each film receives an individual DVD release, though still sporting the After Dark Horrorfest banner (see below). Noticeably absent from the list, however, is Nacho Cerda's *The Abandoned*. Why you ask? Well, the film actually received a stand alone theatrical release on February 23rd after being named the Horrorfest audience favorite.

HorrorHounds able to make the trip out to their local theater to see *The Abandoned* are sure to be treated to a chilling ghost story that is quite the opposite of the typical J-horror fare which has consumed this subgenre as of late. Instead, Spanish director, Nacho Cerda (*Aftermath/Genesis*) offers up a visceral and bleak haunted house film with his feature-length debut. The film's plot surrounds the return of American film producer, Mane to an old farm in Russia. Now middle-aged, the adopted Mane has inherited the abandoned farm from the birth mother she never knew and soon sets out to try and rediscover some of the ghosts of her past. Of course, Mane is not alone at the decrepit farm and before she knows it, her past comes barreling at her in a series of bizarre and unexplainable events.

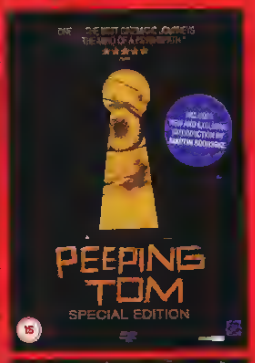
The film's script, a collaboration between Richard (*Dust Devil*) Stanley, Karim Hussain and Cerda himself, never lets up on the atmosphere and will certainly have you clenching your fists and turning your knuckles white. Cerda's trademark visuals are present, adhering to the disturbingly beautiful imagery which has garnered him acclaim in his past short films. This is certainly made possible thanks to the film's stunning cinematography, provided by Xavi (*The Machinist*) Gimenez. Although *The Abandoned* garners many of the elements so common to the haunted house subgenre, the film is the perfect example of how a director's vision can really make a story come to life...and scare you to death! Do yourself a favor and don't pass this one up boys and ghouls - it is not only a step above the rest of its Horrorfest cohorts, but a step above most any horror film that reaches theaters in this day and age.





Region-Free Fun

One [illegible] flashier style films keeping Tom has new SE disc [illegible] UK with an exclusive new interviews commentary a booklet and more bonus features seen on the release



box set featuring the Oscar winning film Pan's Labyrinth (includes commentary) The Devil's Backbone (featurettes) and Cronos (interviews commentary making of) now available the UK



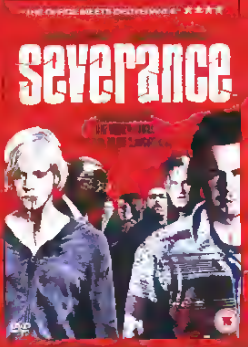
R2 box set featuring the Saw trilogy is now available and includes the three films and a lot of their special features such as commentaries music videos deleted scenes featurettes etc

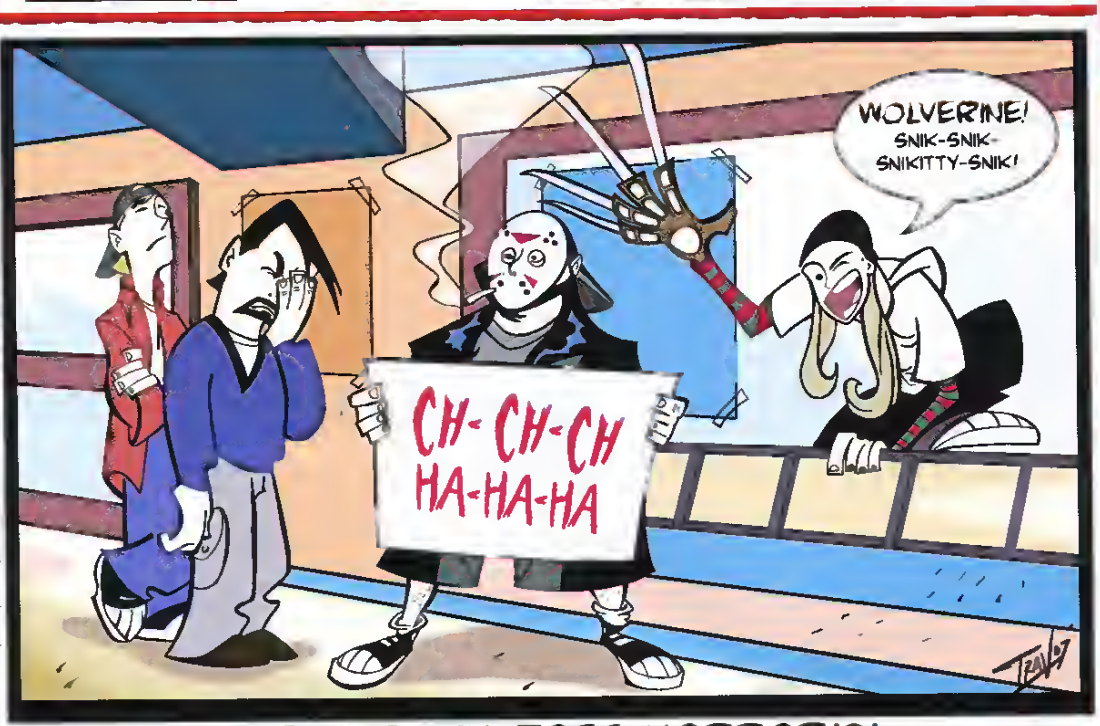


A new R2 PAL Special Restored Edition of the Lucio Fulci film, The New York Ripper is now available and includes interviews and featurettes. The US edition (both releases) are currently 'OOP'



It feels like we are ruining the surprise with this reveal. Severance is available on DVD right now in the UK. Special features include commentary featurettes deleted scenes and more!





Kevin Smith (*Clerks*) recently announced that he will jump into the horror genre for his next project (art by Travis Falligant)

KEVIN SMITH DOES HORROR!?!

Did You Know? *In 2000 Jay and Silent Bob made a brief cameo in Wes Craven's Scream 3.*



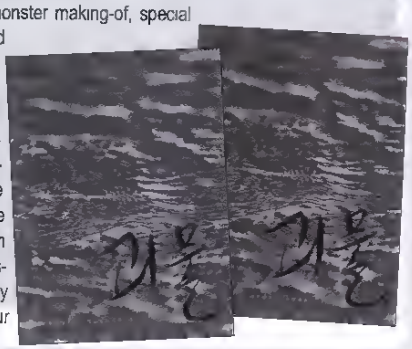
WEST RETURNS

The consistent news and rumors circulating around the *Re-Animator* franchise, or more importantly, the potential sequels, has been more and more aggressive each month. Recently the announcement of not just one, but three sequels was revealed and squashed all in a single month. More so, with the George Bush presidency coming to a close, the push to have *House of Re-Animator* produced has been stalled (the prospected film to feature the death of a "fictional" President that follows his reanimation thanks to a Dr. Herbert West). Fans of the series however, shouldn't be discouraged. While the sequels seem farther and farther from reality - a new issue DVD release of the original classic has been announced! Horror maestros Anchor Bay have revealed that they acquired the rights to the film and have put together quite a nice collection of special features for anyone who hasn't picked up the film thus far (for shame) or those of us who are anxious for something new! The widescreen presented film includes 2-discs of bonus features, such as carry-over extras: two commentary tracks (featuring the likes of Stuart Gordon, Brian Yuzna, Jeffrey Combs, Bruce Abbott and Barbara Crampton), interviews with Richard Band, Stuart Gordon, Brian Yuzna, Tony Timpone, extended and deleted scenes, story boards and trailers. New to this edition is an extensive 70-minute documentary on the film series, as well as special promotion and behind-the-scenes still galleries (featuring some choice cuts from the *HorrorHound* archives!). If that wasn't enough, a collectible syringe pen is included! SWAG!



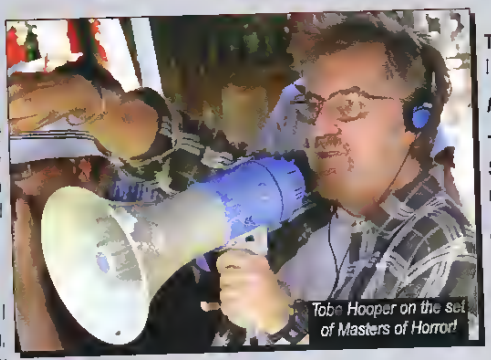
HOST This

The world sometimes seems unfair, especially when a DVD aficionado finds out that foreign markets are already squeezing everything they can out of the latest and greatest movie releases from around the world. We can't blame South Korea, in this instance, as *The Host* did originate from that country. KD Media took no time however, presenting a *Lord of the Rings*-like package of special features upon the initial home video release of the film. A three-disc and four-disc set are available with such special features located on a trio of DVDs as: commentary tracks, WETA monster making-of, special documentaries, interviews, still galleries, sound and soundtrack features, deleted scenes, animatics, trailers and diaries. For those wanting something a little extra special, the four-disc set includes the original soundtrack as well as two books featuring the storyboard and inside discussions of the film. Any potential US buyer be warned though, all special features on these releases are presented in Korean (only the film has English subtitles). Still, with such an impressive showing, how can any HorrorHound stay away from this very-special DVD release!? Check out our article on the film on page 12 of this very issue!



10 Random QUESTIONS WITH Tobe Hooper

Each issue we sit down with a different horror director to discuss film, home life and other assorted tidbits that happen to come into play. The result? 10 Random Questions. This issue, the Master of Horror Tobe Hooper, director of such cinematic classic as *The Texas Chainsaw Massacre*, *Poltergeist* and *Lifeforce*. *HorrorHound* got to steal a few minutes away from Mr. Hooper's life to find out those 10 seemingly random questions that you, the readers, may or may not have wanted to know:


Tobe Hooper on the set of Masters of Horror

***HorrorHound*:** Who is your favorite director working today?

Tobe Hooper: I have a lot of favorite directors working today. I can't just pick one. Some of my favorites are Steven Spielberg, PT Anderson, Guillermo Del Toro, Christopher Nolan, Takashi Miike, David Lynch, Oliver Stone, Tony Scott, Ridley Scott and about twenty-five more.

***HH*:** Next best tool to a chainsaw for hacking your way out of consumer holiday hell at a mall?

TH: One of those circular saws would do the trick. Or a lawnmower like in Peter Jackson's *Dead Alive*. I think that would give you a wider path.

***HH*:** What are your feelings about the *TCM* remake and prequel?

TH: I thought the remake was scary and certainly worked in that respect. I thought the prequel chose brutality over fear and it just didn't have the scares that the remake had however, visually it was closer to the original.

***HH*:** Will we ever see a special edition DVD of *The Funhouse*?

TH: I really hope so. I recently just saw a high definition print of the film and it looked amazing. Plus there is all of that extra TV footage as well as a bunch of 8mm footage that I shot behind the scenes. So there is plenty of good stuff we could use.

***HH*:** Are you still a Pepper?

TH: I am one-tenth a Pepper. I drink two Dr. Peppers a day so I have reduced my sugar intake quite a lot.

***HH*:** What is your favorite horror film of all time?

TH: When I saw the original *Thing* it scared the hell out of me. Same goes for Ridley Scott's *Alien*, but if I had to choose one it would be Robert Wise's *The Haunting*.

***HH*:** What movie of your own are you most proud of?

TH: I would like to say what ever my latest project is at that time, but the obvious choice would be *The Texas Chainsaw Massacre*, *Poltergeist* and *The Funhouse*. I am also very proud of.

***HH*:** What do you like better, good chili or good BBQ?

TH: Good Barbeque.

***HH*:** Tell us something that most people might not know about you?



TH: I am squeamish. I really can't kill anything at all. If I find an insect in my house, I would catch it and let it go outdoors before I would kill it. Another thing would be that I was a paid magician at the age of nine. I was booked into everything from birthday parties to small theaters and I did that until I was about twelve, when I decided that I wanted to be an actor.

***HH*:** With all of the *TCM* merchandise that has been produced in recent years what is your favorite?

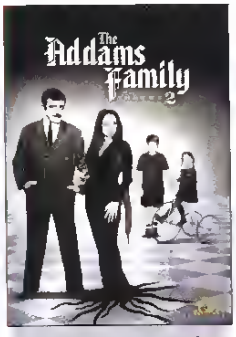
TH: I thought the large sized Leatherface figure that Todd McFarlane put out that made sounds was really good. This isn't merchandise, but one thing I really dig is some of the Leatherface tattoos that various fans have shown me. There is some amazing artwork out there. I love tats.

Outside of his Masters of Horror episodes (The Damned Thing and Dance of the Dead) you can also check out Tobe Hooper's last couple projects (such as *Mortuary*) on DVD now!

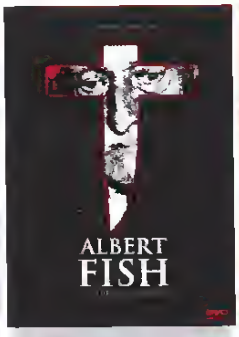
Interview conducted by Sean Clark

Did You Know? *Tobe Hooper's favorite Masters of Horror episode is Season 2's The Black Cat from Stuart Gordon.*

CHOICE CUTS:



The second season of highly anticipated, The Addams Family has been announced for release on March 27th The three-disc package will include the remaining twenty-one episodes of the show with possible special features as well (not announced at press time) Now bring on the animated series!



Available as of March 27th, fans off the macabre and real life crime/serial killer films should not want to miss out on a chance to pick up Albert Fish on OVD A limited run of 1000 x-rays of the infamous abdomen region (with 27 needles) are included with the disc if purchased direct from albertfishfilm com



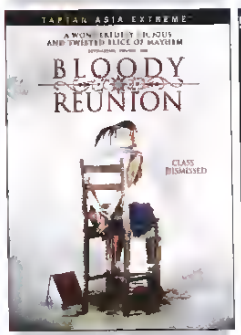
The first Italian master of horror finally receives a worthy US box set Included are Black Sunday,The Girl Who Knew Too Much, Knives of the Avenger, Kill Baby Kill and the long out of print, Black Sabbath Tons of special features are included throughout Look for Rabid Oogs also on OVD!



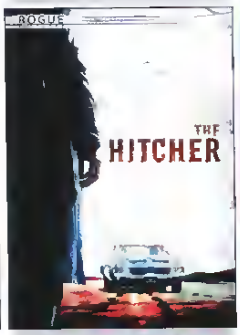
The Fulci produced version of the Black Cat (based on the Edgar Alan Poe classic) has been restored from its original negative materials and presented in widescreen thanks to Blue Underground Extras include a trailer and a Lucio Fulci bio. Available April 24th



A 95 minute unrated widescreen cut of Black Christmas (the remake) will be available on April 3rd Extras include deleted scenes, three alternate endings, two behind the scenes featurettes and trailers A 90 minute full screen rated edition will also be available with the same special features listed above



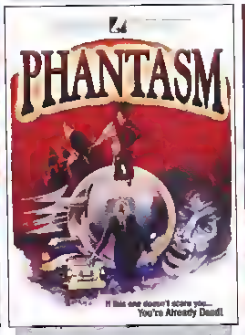
Now available from Tartan Asia Extreme OVD, Bloody Reunion (AKA To Sir with Love and Seuseung-ui eunhye) tells the story of a former student visiting an old teacher at her country cottage, only for things to take a turn for the worse Presented in its original Korean language, english subtitles are included.



Universal Home Video announced that the amazing Hitcher remake will hit OVD on May 1st Extras will include deleted scenes, car crashes and making of featurettes A HD-OVD version will street on the same day. If you didn't see it on the big screen - definitely give this remake a chance on OVD



Lamberto Bava's first solo project, the Italian horror classic Macabre is being re-released by Blue Underground on April 24th The long out of print film will be presented in widescreen and includes an interview with Lamberto Bava (with bio) and a theatrical trailer



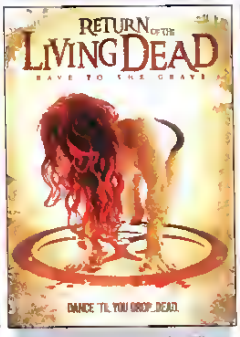
A new special edition of the original Phantasm has been announced for an April 10th release Extras include an audio commentary, deleted scenes, behind the scenes and other assorted featurettes, trailers, TV spots, classic interviews and a vintage Fangoria commercial



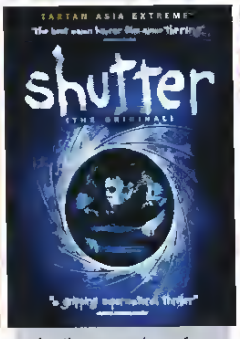
Also available on April 10th is the never-released US widescreen special edition of Phantasm III Special features include an audio commentary by Michael Baldwin and Angus Scrimm, a behind the scenes featurette, deleted scene, trailers and a DVD-ROM screenplay



Hot off of its Sci-Fi Channel premiere, Pumpkinhead Ashes to Ashes marks the third film in the Stan Winston-created film franchise Available on March 27, also be on the lookout for the fourth film to later follow.



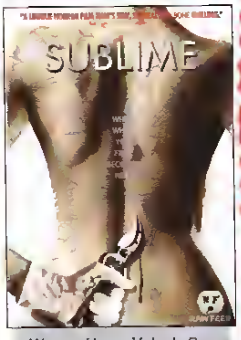
The 20th of March will mark the release of the second disastrous addition to the Return of the Living Oead series Titled Rave to the Grave, this "sequel" originally premiered cut on the Sci-Fi network, and will be featured on OVD in its full 86 minute form. In related news, look for a new Special Edition of the first film late in '07



Another new release from the Tartan Asian Extreme banner comes the original Shutter from directors Banjong Pisanthanakun and Parkpoom Wongpoom Noted as being one of the best Asian cinema horror flicks of recent years, the film is in the process of being remade for a 2008 release



Tartan Video USA announced the upcoming release of Slaughter Night for April 10th. In the film, the lead character, Kristel's, father dies in a car crash She then decides to go down to his abandoned mine with friends to retrieve a manuscript he had written about serial killers No extras were announced initially



Warner Home Video's Raw Feed films label has announced their next OVD release in Sublime Available to own in both rated (112 mins) and unrated (113 mins) editions, the movie is now available to own or rent Extras include a commentary track, interviews, a live surgical exorcism, trailer and gallery



Did You Know? *The Descent's 1-Sheet was based on Salvador Dali's In Voluptas Mors painting (also used on the Silence of the Lambs promotional art).*

do You Tube?

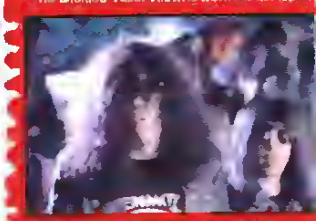
After last issue's list of killer horror treats available for your viewing pleasure at youtube.com - we have decided to compile some more search ideas for those horror fans unable to think of potential searchable videos. This issue, however, we decided to pull together the best horror movie themed music videos. Whether created specifically for the film they represent or based off it - they are sure to bring some enjoyment.



Fat Boys 'Are You Ready for Freddy?' video



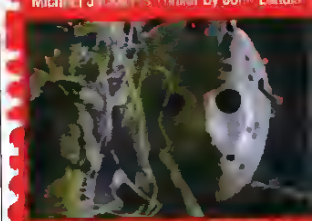
The Dickies' 'Killer Klowns from Outer Space'



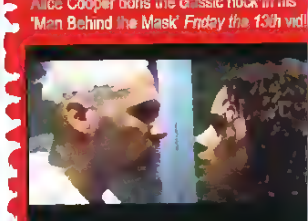
Kansas' 'Carry On Wayward Son' music video



Michael Jackson's 'Thriller' by John Landis



Alice Cooper dons the classic mask in his 'Man Behind the Mask' Friday the 13th vid



Kim Basinger's 'Behind Blue Eyes' (Godfrey)

HorrorHound 2007 Round Up!

With so many studios taking turns at scaring the masses, it is hard to keep up with all the great films coming to us throughout the year. In an attempt to create a sort-of checklist, we have compiled the most noteworthy films due in 2007, as well as a small detail of what's in store. Check out full coverage in each issue of *HorrorHound*!

SKINWALKERS *(In theaters March 30!)*
Competing packs of lycans are each after the same 12-year-old boy. Features Jason Behr (*The Grudge*) and Rhona Mitra (*Highwaymen*).

THE REAPING *(In theaters April 6!)*
Hilary Swank stars as an expert in disproving religious phenomena who stumbles across a small town that appears to be suffering from Biblical plagues.

GRINDHOUSE *(In theaters April 6!)*
Look at the opposite page!

SEVERANCE *(Limited release, April 20!)*
A UK import about a weapons sales division lost in the woods on the way to a special team-building excersize. Body counts rise and laughter ensues.

VACANCY *(In theaters April 20!)*
A couple becomes trapped in their hotel room as they learn that they may be the victims of an intended snuff film! Starring Kate Beckinsale and Luke Wilson.

28 WEEKS LATER *(In theaters May 11!)*
Just as the name implies, sequel to *28 Days Later*.

ROGUE *(In theaters April 20!)*
Greg McLean's follow-up to last years horror hit *Wolf Creek*, *Rogue* follows the story of Pete McKell (Michael Vartan; Alias) and his fellow tourists on a wildlife cruise, when terror strikes in the form of a rogue crocodile. A beached ship, scared passengers and a hungry predator equals a good ole time at the theater!

TRIPPER *(In theaters June 1!)*
David Arquette (*Scream*) writes and directs this serial killer flick about a group of hippies targetted for terror on their way to a weekend-long concert. Stars Dave and wife Courteney Cox.

HOSTEL II *(In theaters June 8!)*
Quentin Tarantino presents a new installment in the Eli Roth created torture series. Along with the Saw franchise, this original helped establish the Splat Pack, and the sequel looks to further push the envelope of what can be seen on film. This time, the story follows the exploits of three American art students.



1408 *(In theaters July 13!)*
A specialist in debunking paranormal activity checks into room 1408 of the Dolphin Hotel, then learns what real terror is! Starring John Cusack and Samuel L. Jackson.



THE INVASION *(In theaters August 17!)*
Nicole Kidman and Daniel Craig star in this remake of *Invasion of the Body Snatchers*. More of a reimagining than remake, the story tells of a woman who may know how to stop a "mysterious epidemic".

WRISTCUTTERS *(In theaters August 17!)*
To be released with the actual title of "*Wristcutters: A Love Story*", the movie takes place in a strange afterlife, dedicated to those who have committed suicide.

HALLOWEEN *(In theaters August 31!)*
Malcolm McDowell (*A Clockwork Orange*) is Dr. Loomis, Tyler Mane (*X-Men*'s Sabretooth) is Michael Myers! Rob Zombie's reimagining of *Halloween* focuses on the childhood of the legendary killer and what made him the boogeyman!

HATCHET *(In theaters Sept 7!)*
Adam Green directed ode to '80s horror, starring Kane Hodder (*Friday the 13th*) as Victor Crowley.



RESIDENT EVIL: EXTINCTION *(Sept 21!)*
Survivors from Raccoon City try to survive a little longer as Milla Jovovich is now joined by Ali Larter (Heroes) in this third and "final" film.

TRICK 'R TREAT *(In theaters Oct 5!)*
Bryan (*Superman*) Singer presents this *Creepshow*-esque feature with four interwoven stories starring the likes of Anna Paquin, Brian Cox and Dylan Baker.

THE EYE *(In theaters Oct 12!)*
Jessica Alba now stars in this remake to the asian horror classic. Potentially one of the better stories to translate into American cinema - about a young girl who receives an eye transplant and can now see beyond this plane of existance.

30 DAYS OF NIGHT *(In theaters Oct 19!)*
Josh Hartnett stars in this comic book-adaptation about a small Alaskan town who are preyed upon by a ravaging band of Vampires when the town plunges into its annual month of darkness.

SAW IV *(In theaters Oct 26!)*
A sequel or a prequel? Darren Lynn Bousman announced he is back as the director and the early word says that Tobin Bell is back as well!

I AM LEGEND *(In theaters Dec 14!)*
Will Smith stars in this epic, and long overdue retelling of the classic novel. Last seen on screen *Omega Man* '71 (which starred Charleton Heston).

ALIEN VS PREDATOR 2 *(In theaters Dec 25!)*
Directed by the Strause brothers in their first directorial release (they have a background in visual effects, including such films as *300*, *X-3*, *Poseidon* and *Constantine*). The warring races meet again in this sci-fi sequel to the 2004 original.

SWEENEY TODD *(In theaters December!)*
Tim Burton directs this broadway musical-turned feature film about a sinister London barbershop. Set to star Johnny Depp, Helena Bonham Carter, Alan Rickman and Sacha Baron Cohen (*Borat*).

MOTEL HELL *(In theaters December!)*
It takes all kinds of critters...to make Farmer Vincent's fritters. MGM recently announced plans to have a remake of this "classic" '80s horror flick shot and in theaters by December of this year. We shall see!

Also in 2007...
Many more upcoming features, yet to receive release dates (at press time) include New to the scene, David Bruckner, Dan Bush (writer/directors) and Chad Mcknight (star) presents ***The Signal***, about a city in the grip of rage (seriously). In ***Catacombs***, a young woman is lost in the underground labyrinth of London as she believes someone (or something) is after her. ***Day Watch*** continues the Russian saga of magic and vampires (following the already-available *Night Watch* of course). Nathan Fillion stars in ***White Noise 2***, as a man who comes back from the brink of death and brings with him the ability to see the future. In ***Wrong Turn 2*** we are treated to a similar story to the original, with the added twist: the victims are part of a reality show. Director Joe Lynch promised us a GoreHounds delight! ***Phantasmagoria: The Visions of Lewis Carroll*** features the directing talents of Marilyn Manson. Alexandre Aja is attached to direct ***Mirrors***, a remake of the asian horror flick to star Kiefer Sutherland. James Wan directs ***Death Sentence***; a story about a man (Kevin Bacon) seeking revenge by killing each gang member involved in hurting his family. Neil Marshall has his hands tied with a new futunstic action thriller entitled ***Doomsday***. Wes Craven presents ***House***, featuring an ex-con under house arrest who begins to experience psychological delusions (starring Michael Madsen). Jeffrey Combs stars in ***Parasomnia***, a new film by William Malone where a lady is struck with a condition that causes her to sleep her life away. Nick Lyon directs the fourth installment in the ***Species*** series, which will actually go straight-to-video. Jonathan Levine directs a new spin on the teen slasher in ***All the Boys Love Many Lane***. Two students are haunted by the ghosts of the dead as they are stranded on a deserted stretch of highway in ***Wind Chill***. Vampires return to the screen in Glenn Standring's ***Perfect Creature***. Genetic engineering goes amuck as sheep mutate and herd into a deadly army of wool in ***Black Sheep***. All films listed are subject to release date change.

More in 2007: *Jim Carrey even went scary this year with the Number 23, which hit theaters on February 23rd.*



MAVERICKS OF FILM:
TARANTINO AND RODRIGUEZ OPEN THE GRINDHOUSE

BY JESSICA DWYER

Quentin Tarantino... the name conjures up images of strong sexy women killing in varied and gory ways, violent scenes that are beautiful to behold accompanied by a soundtrack of sweet '70s tunes pulled straight from vinyl and possibly 8-track. Dialogue so sweet you need a glass of milk to drown it down. You never know what you are going to get with a Tarantino movie. You just know that it's going to be an awesome ride.

Robert Rodriguez... his name brings to mind, deserted Mexican streets filled with explosions and a lone guitar player strolling calmly between each blast, a gun in one hand and a guitar in the other. A master of gorgeous shots of brutality, so breathtaking you forget it's supposed to be horrific. You ponder how this man is responsible for creating a successful children's franchise, while pondering in the back of his mind ways to dismember poor Elijah Wood.

Tarantino and Rodriguez, two of Hollywood's mavericks fed on the old school '70s rock and schlock flicks of B-movie houses, have come a long way from their humble beginnings. Tarantino was a video store clerk in the years before his Hollywood days while Rodriguez, to help finance his first real production, *El Mariachi*, resorted to letting himself be a guinea pig for experimental drug testing.

Each of them had a love for film throughout their younger years and they each have a style that compliments the other. Their partnerships have spanned their careers. Rodriguez assisted on *Pulp Fiction* and directed a few scenes when Tarantino appeared on screen. Tarantino went on to appear in Rodriguez's *Desperado*. Then came *From Dusk Till Dawn*. '*Dawn*' showed what these two could do when they combined forces on screen. Co-Written by Tarantino (with him starring as one of the infamous Gecko brothers) and directed by Rodriguez, '*FDTD*' was a horror hybrid that meshed crime and action with gore and vampires. It had a level of over-the-top violence and style that hadn't been seen on theater screens for some time. With its gonzo plot involving bikers and criminals who go up against a vampire bordello, it was clear to see that the two were in their element. Flash forward ten years later and the dynamic duo join forces in the horror realm again with *Grindhouse*, a love letter to those B-movie houses they grew up with.



***Grindhouse* began thanks to a poster.**

"This is where we got the idea of doing our own *Grindhouse*," Rodriguez says, "which is when I came over to Quentin's house to show him this scene from *Sin City* and I stepped over this *Rock All Night/Dragstrip Girl* Double Bill Poster - the same one I had at my house. And I remember saying 'Hey I had an idea for a double bill' and he said 'Oh I love double-features. We gotta call it *Grindhouse*!' This all came out within 5 minutes. We got all excited about it and just a few days later he was already talking about it in the press and by then he had already added the idea of trailers, which I hadn't heard yet. I read about it, 'Oh were doing fake trailers!' We are? That's actually a great idea!"

Building from this, Tarantino and Rodriguez went to work on their respective films. In the beginning the entire project would have been comprised of the fake trailers and two forty five minute short films, but the duo decided they wanted to be true to what they were trying to capture, and now *Grindhouse* is a real double feature with the films being full length. "This is two fucking movies for the price of one!" exclaimed Tarantino, when he announced this at the 2006 San Diego Comic-Con. "One of the things I feel sorry for, for the last generation or so, is they didn't have the fun of going to that one bad theatre in the neighborhood, that ghetto movie theater that showed all the exploitation movies that didn't just play for one night - it opened up for a week! And they were always double-features!" Tarantino went on, "Robert had that experience and I had that experience and everyone before us had that experience. The prints looked like crap! That's what was so cool about it! So that's part of our idea, to try and bring that to the multiplexes in a big gigantic 3,000 release kind of way."



The crappy print is also going to be part of the package. Both directors have added the aged, crackling, and battered look to their films. This gives it the nitty gritty experience that they are trying to recapture. Don't be surprised when the words "Scene Missing" or "Reel Broken" flash on the screen. "Cause they made so few prints, that's why a lot of the prints are so scratched up and worn out." Rodriguez explained in a recent interview. The prints were shuffled across the country and wound up battered to hell. As for the trailers? The duo are joined by some of today's hottest talents including Eli Roth (*Hostel*), Rob Zombie (*The Devil's Rejects*) and Edgar Wright (*Shaun of the Dead*). The mock trailers are a homage to the classic theater experience in which the three before-mentioned directors take a stab at making something memorable which will play before and between the Rodriguez/Tarantino features. The Q/R duo also filmed trailers of their own. With a nod to his *Spy Kids* movies, albeit a very adult nod, Rodriguez produced *Machete*, which stars regular Danny Trejo, a staple of Rodriguez's films. It's a pure '70s action movie nod with big fonts, bigger breasts and even bigger guns. Quentin Tarantino is also supposed to contribute a trailer as well, but there is a chance that it may not make it into the final product due to scheduling and conflicts with filming. Word is that the trailer will be called *Cowgirls in Sweden* and will be a sexploitation flick. Check out the sidebar on the next page for a breakdown on the guest-trailers!



But what sort of films were they to make? Well, the basic elements had to be there. Tarantino describes it this way, 'Grindhouse films... You never knew what you were gonna see. It was so raw. It was off the hook... sexuality was wild! Oftentimes with the situation that they had, since they existed outside of the mainstream, you almost couldn't believe some of the sexuality and brutality they got away with.' He added, "The gore and these scenes that you just had to pinch yourself and say 'am I even watching what I'm watching?'"

Rodriguez's entry is called *Planet Terror*, but don't let the title fool you. It takes place on earth and deals with an outbreak of pseudo-zombies who start biting and infecting a town and how the inhabitants fight back. Tarantino's entry is a serial killer film. But of course, it couldn't just be any old slasher flick. *Death Proof* is in Tarantino's own words "A slasher film at 200 miles an hour!" It focuses on Stuntman Mike (played by genre fave, Kurt Russell) who stalks women and finds inventive ways of offing them with his super charged bad ass car. Fans should be beyond excited to see this new type of epic. It's a rarity these days to find filmmakers who are willing to do something like this. When was the last time you heard of two directors giving you two movies for the price of one?

The reason is Tarantino and Rodriguez have proven themselves as bad asses of film and they are using that power for the forces of good (with a little evil thrown in for spice.) They want the fans and the people who didn't get a chance to experience this type of movie to do so. It's a love for the genre and a love for their fans. And that is something everyone can respect. Let the bad motherfuckers of cinema do what they do best and I'll see you at the *Grindhouse*.



Did You Know? *One of Tarantino's favorite films, Manos the Hands of Fate, is also the basis of one of the best Mystery Science Theater 3000 episodes.*

THE TRAILERS
THE MEAT IN BETWEEN

One of the most ingenious parts of *Grindhouse* is the inclusion of fake trailers. The directors wanted to give an all around real feeling of old school schlock and rock, and this meant the previews had to be just as insane as the movies they were showing with. As Tarantino said, "We want the trailers to be so good that if we do a *Grindhouse* 2, you're gonna demand that we do THOSE trailers as the next movie!" This led to Tarentino and Rodriguez getting some like-minded directors to create trailers you aren't soon to forget.

Eli Roth: Roth's contribution is entitled *Thanksgiving*, and includes a cameo by *Planet Terror* star, Michael Biehn. Biehn was on location filming another movie while Roth was filming *Hostel 2*. Roth asked him if he'd like to be a part of the trailer and he agreed. *Thanksgiving* is supposed to be an ultra-violent, and according to Biehn, funny horror film. One can only assume by the title that it's a nod to holiday themed horror flicks like *Halloween*, *My Bloody Valentine* and *Black Christmas*. Roth also has a part in Tarantino's half of the double feature.



Rob Zombie: Upon hearing that Zombie had a contribution to the trailers of *Grindhouse*, we knew that it would have to be a balls-to-the-wall festival of insanity. And Zombie delivers. His mini-gem is entitled *Werewolf Women of the S.S.* - A nod to the old Ilsa She Wolf films of the '70s, only this time it really involves a werewolf. Zombie brings together some great genre talent including Udo Kier, Sybil Danning and Bill Mosley. On top of that he has Nic Cage showing up as Fu Manchu! Yes, you read that right.

Edgar Wright: The director of *Shaun of the Dead* and *Hot Fuzz* joins the mix bringing along both Simon Pegg and Nick Frost. The duo from *SOTD* star in Wright's contribution which will also feature gore master and co-star of Rodriguez's *Planet Terror*, Tom Savini. Savini, as you know, was in the other Rodriguez/Tarantino collaboration, *From Dusk Till Dawn*. This on top of the fact that Pegg and Frost are both are attached have led to rumors that this might be the long bantered about *From Dusk Till Shaun*. The title was one of the names mentioned if a sequel to *Shaun of the Dead* was to be made. As of this writing there's no confirmation on this and no word on what the trailer is to be, but it's a nice thought.

THE BAD ASSES OF GRINDHOUSE!
AN EXCLUSIVE INTERVIEW WITH KURT RUSSELL AND MICHAEL BIEHN!

We all know that Quentin Tarantino and Robert Rodriguez are two of Hollywood's biggest bad asses. Their films have reinforced this belief with some of the most 'awesome' action to flash across the silver screen in years. So it only makes sense that when they cast what will surely be one of the most 'awesome' film experiences of 2007, that they would pick two fellow bad asses to star in their project. Michael Biehn (*Aliens*, *Terminator*) and Kurt Russell (Snake Plisskin himself)! Movie fans and genre fans in particular will be jumping in their seats when these two stars appear on screen!

We were lucky enough to get a rare opportunity to talk to each of these gentlemen. A trip to *Tombstone*, if you will. Giving great insight into what it was like to work on a project as new and exciting as *Grindhouse*, and how amazing it was to work with the likes of Quentin and Robert. First up is Michael Biehn. Biehn has been a genre favorite for years. After his appearance in the ground breaking film, *Terminator* back in 1984 as Kyle Reese, he joined director James Cameron again in *Aliens* as Cpl. Dwayne Hicks, and in *The Abyss* a few years later. No stranger to horror, Biehn has starred in the serial killer thriller, *Rampage*, directed by William Friedkin (*Exorcist*). He also starred alongside Demi Moore in the apocalypse-fueled, *The Seventh Sign*. These are just a few highlights in a long career which fueled Rodriguez's desire to have Biehn in *Planet Terror*, his half of *Grindhouse*.



Michael Biehn: It was Robert's idea right from the beginning to use me as that character. He brought me in a year ago last fall. I auditioned for the role and I think that he kinda wanted to see me and remembered me from some of my previous films and thought it would be good to see how I did the character. So I did the audition for him, and then there was a three or four month period of time I didn't hear anything. I actually didn't think I did that good of a job on it. But they seemed to enjoy it and they ended up casting me [laughs]. I think that you'll see, if I'm not mistaken and I know Robert, he'll probably have all those audition tapes on his DVD.

HorrorHound: What did you think when you heard the concept for the double-feature?

MB: I think that I think the same thing everyone does which is WOW! I thought that it was a brilliant idea and so different and fresh and exciting. I grew up in a time that I used to go to drive-in theaters and see double features all the time. I was born in '56 so it was late '60s and early '70s and I was always going to stuff like that. It was kind of funny because they brought the cast in, Quentin and Robert, to look at some of these old *Grindhouse* films. These old Roger Corman movies and exploitation films, to kind of give us an idea of what we were going to be doing and what we were supposed to be replicating and I'd seen a few of them.

HH: It sounds like you had a bit of a head start on your cast mates when it came to learning the ways of the *Grindhouse* world.

MB: You know, it was like 'I've seen that one, I've seen that one.' It was something that I grew up with. I know the experience myself and what they are trying to recreate for audiences right now, younger audiences, of course I know because I grew up in the mid-west going to drive-ins. I think the grind house theaters were maybe the inner-city theaters.

HH: You mention you love the style that was involved and that was being brought to the whole look of the film by the directors.

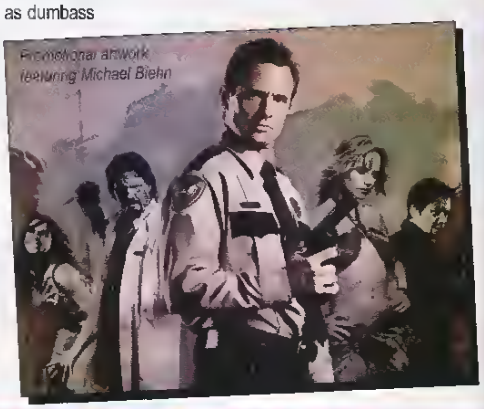
MB: I thought it was very exciting, the whole idea of not only the double feature, but of the films being kind of scratched and old looking and the sound being off and Robert has that missing reel in his, which is really like... you think about all that goes on with making a movie, then have 20 minutes of it gone. Then it picks back up and you are in a completely different space, a great place. I'm just in awe of Robert and Quentin and this idea and this project, I really am.

HH: Your character is Sheriff Hague, the lawman of the town that is being overrun by infected zombie-like towns folk in *Planet Terror*. Tell us about that.

MB: The thing that is kinda cool about the character I play is that I have a past relationship with Freddy Rodriguez's character. And there is something, there's an undertone of a relationship that we've had in the past, mutual respect, but a little bit of conflict, a little bit of animosity between them. And I also have a relationship with Jeff Fahey's character who plays my brother. He runs a BBQ business, you know the BBQ businesses are all big back there in Texas. I guess what happens in our story, it's a family business, and when our father dies he leaves the business to Jeff's character and he leaves the lease of the place to me. And so we're always yelling at each other and it puts us in the situation where we have some funny conflict where I'm always raising the rent on him and he's always yelling at me. So you know at the beginning of the movie there this intense brotherly competitive dislike for each other.

HH: The film has a lot of dark humor in both of its parts. Black comedy is nothing new to Rodriguez as is evident by a good chunk of *From Dusk Till Dawn* or even *The Faculty*.

MB: There's a lot of humor I hope, that's the way I remember the character. Although it's played completely straight the way that Robert wrote it, there's a lot of humorous touches to the character. He's got his right hand man who's like the lead guy. His lead guy, the lead deputy who is kind of like can't shoot straight that's Tom Savini's character. And you know he's continually doing things throughout the movie where I refer to him as dumbass.


Promotional artwork featuring Michael Biehn

Grindhouse Fact: *Sylvester Stalone and John Jarratt were both attached to Tarantino's Death Proof at one point*

HH A peek at this was shown at the San Diego Comic-Con last year when the directors showed a sneak preview of the film. The scene chosen involved Savini's character running to Biehn's Shenff brandishing a stub that had once been his finger. That scene was hilarious and it, and the preview, were met with a standing ovation.

MB I'll listen to anything Robert says, anything that he said I'd do. But we played that scene, and he wanted me to play it that way without making any reaction, like I'd turn around and he shows me his missing fingers. I just felt like as an actor I had to make some acknowledgement that his fingers were gone, and he said 'no... play it like that.' I guess that shows his brilliance, he saw it as a comical moment.

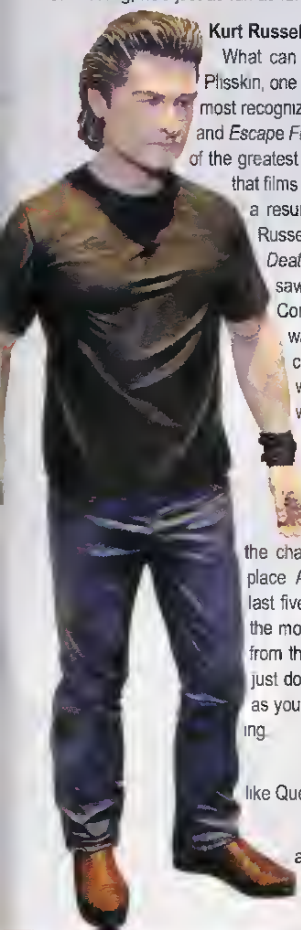
HH How did Rodriguez, one of Hollywood's newer breed, compare to staples like Cameron and Friedkin?

MB Well, Robert and Jim... I consider both of them in the same category as far as pushing the limits of special effects go and technology. With Robert working with HD and Jim doing his new movie *Avatar*... both of them are brilliant when it comes to special effects and they are both very good friends. Jim, I know has seen some of this movie. You know Friedkin is a completely different guy, he's more dramatic. I don't think he's ever used a special effects shot in a movie that he's done. All of them are brilliant in different ways. But the bottom line, all of them have made 4 or 5 really incredible movies that really hold up over time.


The guns are loaded in this exciting rollercoaster ride called the Grindhouse!

HH What is it like to work with Mr. Quentin Tarantino?

MB It's really hard to come up with a little factoid about a movie that Quentin doesn't know. I was really excited to meet him, but I didn't know what to expect. He's just like a big kid, he loves movies. I was not on the set when he was directing. He was around a lot when Robert was directing, but I don't really know quite what he's like when he's directing. But when he's not directing, he's just as fun as fun can be.



Kurt Russell

What can you say about the man who has brought to life Snake Plisskin, one of the first great anti-hero's of cinema? Russell is one of the most recognizable faces in the movies. Besides *Escape From New York* and *Escape From LA* where he is the one and only Snake, he was in one of the greatest modern horror films, John Carpenter's *The Thing*. Add to that films like *Big Trouble in Little China* and *Stargate*, and you've got a resume that matches a lot of genre fans favorite movie lists. Russell plays Stuntman Mike, the serial killer from Tarantino's *Death Proof* - quite a difference from the superhero dad that we saw in *Sky High*. When it was announced at the San Diego Comic-Con last year that Russell would be playing the role, it was obvious that Tarantino was excited about having the chance to work with Russell. It was also clear that the actor was excited about the part, with Tarantino remarking that it was one of the best characters the actor had played.

Kurt Russell: It comes from a conversation where he (Quentin) thinks it's one of the best characters he's ever written. I thought it was a very interesting process, the execution of the movie itself. We had a lot of fun taking the character of Mike from one place to a completely different place. As Quentin said laughingly one night, 'If someone saw the last five minutes of this movie and then went to the beginning of the movie, they would just go 'how in the world did they get that from the character at the beginning to the end that we saw?' He just does a full 180 and it was a lot of fun, creating the character as you go along knowing full well the character that you are playing.

HorrorHound: How was it for you to work with a director like Quentin?

KR It was a blast of a movie to work on. And I had an absolutely spectacular time with Quentin Tarantino, he's kind of in a league of his own. I don't think it could have been anymore fun than it was. I don't think I've ever been on a set that was more fun.

HH Stuntman Mike is a DARK character, darker than a lot of people are used to seeing you play. Was there was any sort of back story you or Quentin developed for the character to get him into that twisted mindset?

KR Interestingly enough Quentin did, but never really told it to me. And then as the movie went along we would kiddingly just once in a while joke about what we thought might be his background. But what was really interesting at the end of the movie, he sort of laid it out for me and it was amazing how close we became in our conversations about that. In other words, I was guessing or making fun remarks about how this guy might have got this crazy, and interestingly enough we were pretty close. What he had dreamed up in his head is very much what over a period of months I arrived at.

HH This sort of collaborative effort obviously meant a lot to you.

KR That was actually a very different thing. I'd never done that before and I never had that kind of fun talking about a character behind the characters back, as it were, with his creator. That's the kind of thing that makes for a special experience on any set.

HH I observed that there aren't a lot of directors who will work like that with an actor or give them that much in the way of input.

KR Not a lot of directors are as in love with making movies as Quentin is, and not a lot of directors are as sort of fascinated with the process of working with an actor and understanding that you really are creating a character, you really are trying to bring someone to life that doesn't exist yet. He only exists on paper and that's where everybody starts. It's obviously great to be in cahoots with someone who has cast you in a role that, let's face it, they hope you do some creating that comes into the zone they were thinking about and hopefully more.

You hope you've created something that works for the movie number one. And obviously number two you hope you've created something that some people can have fun with for a long time. And this instance, this kind of movie I think works on two levels. I think the movie actually has something to say which can be many different things for many different people. And I think that Mike is a character that in a way there's an ending to this guy that you've never seen before. There's an ending to this type of character that I really don't recall. And I recall moments of it in other characters, but I don't recall it as a whole. The fact that Quentin and I had so much fun going there with that character I hope that's what's right and that works and I hope it lasts.

HH So Mike is very much the villain of the piece?

KR He's out of his fucking mind [laughs]. He's one of those guys that has a good time in his own world until he doesn't. But there are a lot of things about him that are very real. I think he's got blame enough to put around for his state, but he likes who he is and he likes what he is until he hits the situation that surprises him and then you find out who he really is. I didn't think it was something I'd ever have the opportunity to play, I'm not going to tell you what it is cause it really does wreck the ending.

He's out of his fucking mind [laughs] ~ Kurt Russell about his character Stuntman Mike.

HH After the stint of father figure roles, you have been playing over the last few years, were you looking for a crazy fucker of a role? Did you want to be the BAD guy again?

KR No, no I wasn't. I think I was on vacation when Freddy Rodriguez called me and we had just recently done the *Poseidon* junket or we were going to be... I think we had just seen each other and I was on vacation in Tahiti and I got a message from Freddy that Quentin was interested in me working on a movie that he was working on. Which is funny cause Freddy Rodriguez and I have done three pictures in a row together. We did *Dreamer*, *Poseidon* and now *Grindhouse*. So we have this pact now that we don't work without each other. But I think Freddy got to talking with Quentin, and Quentin said he was talking about me for *Grindhouse*. And anyway, that's how I got the role. I've never not looked for it or stayed away from it. But I've always looked at Snake Plisskin as a classic bad guy, who in 1980 we did something a little different, we made him the anti-hero that you pull for. But there's nothing redeeming about the character. And that became something that people felt comfortable with in movies. I remember the studio did not want to do that. They were very concerned about the way John and I wanted to do it. Because he had no redeeming values, we felt that you would still pull for him.

interview continued on page 53... sorry.

Grindhouse Fact: *Vanishing Point was Kurt Russell's pick for favorite Grindhouse-type of film.*

TOY NEWS

GRINDHOUSE THE MERCHANDISE

If you aren't in the mood to play with 7" scale figures, NECA has a surprise! A series of 12" dolls based on the ladies of *Death Proof* are on their way as well as a very snazzy looking Kurt Russell 'Stuntman Mike' 12" figure (see last page)!

NECA is well prepared for *Grindhouse* - case in point: Look below! Action figures, lighters, slippers, lunch boxes and hats! If you think *Grindhouse* will be your favorite movie of '07 then you better start saving up for all this sweet merchandise! In the figure realm we have three toys - Cherry, Dakota and Rapist Number 1 (or Quentin Tarantino). In stores now!

Rose McGowan as Cherry

Quentin Tarantino as Rapist Number 1

Marley Shelton as Dr Dakota Block



Did You Know? *Mickey Rourke was originally cast to play Stuntman Mike in Tarantino's Death Proof.*

CULT CLASSICS









With every February comes the annual New York Toy Fair, a celebrated event showcasing the latest figure announcements and reveals. While NECA, for the first time since the launch of their Reel Toys line, showcased the least amount of new horror announcements, what they did reveal will excite any expecting horror fan! This fall, Cult Classics returns to the toy aisles with a license that has never been tapped - *The Lost Boys*! Expect to see David (Keifer Sutherland) and Michael (Jason Patric) in either single-carded or box set form, with alternate vampire heads. While the decision has yet to be made about the nature of the *Lost Boys* inclusion in the toy line (such as - will we receive the Frog brothers or more vampires? Max and Thom?), we do know that Cult Classics 6 will also include an S-Mart Ash figure (*Army for Darkness*!) Outside of NEW toys, look for a Hall of Fame Classics series to include some of the most exciting 'CC' figures released in the past 5 series, all with one or two extras (such as new paint jobs, accessories and/or head sculpts). While the line-up has yet to be made official, we do know that both the Jigsaw killer and Ed from *Shaun of the Dead* (in his zombie form, with correct-colored limbs) will be included. Look for more news on that line next issue! Till then, NECA has some new genre-based collectibles now in-stores and due soon. A 18" scale Pinhead (*Hellraiser*) with new paint deco and voice bits (available now) and an 18" scale Hannibal Lecter (due soon, shown above) as well as a single-carded Hannibal figure in his white prison attire with cage base (seen above) are all but ready for consumer consumption! The 18" Hannibal features a modified head sculpt as well as a new paint-app for the entire figure, while the single-carded Hannibal will be released in case assortments all by himself - similar to the recently-release *V for Vendetta* and the *Labyrinth* Goblin King figure, which is hitting stores now. Also be on the lookout (attention completists) for a Cult Classic branded series of *Reservoir Dogs* figures. Available single carded and in a special boxed set



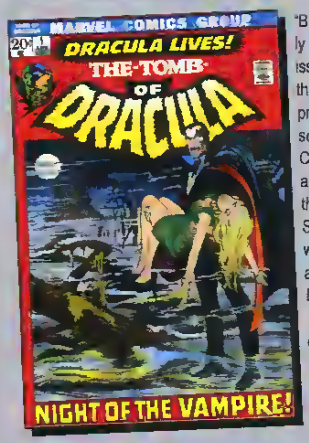


Did You Know? *Keifer Sutherland makes his plastic premiere thanks to McFarlane's 24 action figure line*

special spotlight: DIAMOND SELECT TOYS

by Jean St. Jean

Tomb of DRACULA



"But this I promise you, foul daylighter – Dracula is not so easily dispatched – for long." The words of Count Dracula, from issue one of Marvel's Tomb of Dracula were prophetic to say the least. Following Universal's incarnation of the undead prince, and the bloodier, less genteel *Dracula* of the Hammer series, writer Marv Wolfman (the series was kicked off by Gerry Conway and a couple other writers for the first six issues) and artist Gene Colan expanded on the mythos surrounding Vlad the Impaler and still retained the hallmarks of the original Bram Stoker character. The formal tailcoat and cowled opera cloak were integral in the design, and Colan's use of the cloak in an almost impressionistic way to show the transformations from Dracula to bat were shear genius.

One of the most interesting aspects of Wolfman's characterization was the absolute unrepentant evil of Dracula, particularly in light of the angst-ridden vampires that have propagated in popular literature as a result of the romantic novels of Anne Rice. The Tomb of Dracula brought back the European folkloric roots of the vampire, showing them as horrific and often shambling and corpse-like. At the same time, Colan's art gave us a powerful, regal creature who bore a striking resemblance to Clark Gable (with pointed ears!). Manipulative, violent and bestial, he cut a truly terrifying picture. Strangely, as a 12-year-old boy reading the comics, I was always rooting for Dracula, not his foes the protege's of Quincy Harker.

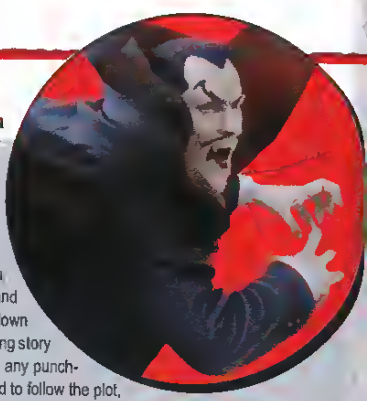
The enemies of the newly resurrected Count were expansions on the cast of characters from the book, led by Quincy Harker, the son of Jonathan and Mina Harker; two of Dracula's original foes from Stoker's novel. Fleshing out his crew were Rachel Van Helsing (the great grand daughter of Abraham Van Helsing), Frank Drake, a descendent of the count himself, and Taj, a huge East Indian, who as a young boy witnessed the slaughter of his village by a horde of vampires. Quincy Harker was not the spry young nemesis faced by Dracula in the Hammer films (as in Peter Cushing's Van Helsing), but an old man, confined to a wheelchair after being crippled in a battle with a vampire coven. He functioned as keeper of lore, Q (weapon's tech) and all around 'Professor X' to his team of aspiring slayers.

Over a span of seven years, 1972 to 1979, Wolfman and Colan added to their cast of hunters creating Blade and Hannibal King (the vampire gumshoe). Dracula's challengers also included the X-men and Werewolf by Night.

Tomb of Dracula not only marked the resurrection of Dracula from the grave, but from Comics Code Authority exile. The code was an extension of the Comics Magazine Association of America, with the goal of censoring "inappropriate" subject matter from a media format predominantly aimed at children. To this end it had its heyday, as did Joe McCarthy. It specifically forbade vampires, werewolves and zombies because of their obvious relationship with death, necrophilia and cannibalism. The sixties counter culture rebelled against the code with underground publications that reveled in all things anti-comics code. These were predominantly distributed independently, since most publishers, although not legally bound by the CCA's restrictions, felt obligated none the less to conform to their standards. The success of independent comics and a ground breaking anti-drugs Spider-Man tale by Stan Lee helped to slowly break the creative stranglehold the CCA had over the comics genre. This caused a revision to the code, which allowed the return of vampires to the comic-verse and the subsequent rise of the King of Vampires in the Marvel realm, the first vampire to dwell there since the imposition of the code.

The Count reigned over 70 regular-series color issues and 5 giant size quarterlies, as well as a black and white 6-issue magazine format and Dracula Lives, which ran for 13 issues (plus an annual), also in a magazine format. A '90s miniseries put Wolfman and Colan together again to continue the Count's adventures for 4 issues, and a reprint collection of the original series, the magazine editions and Dracula Lives has been released in graphic novel format in black and white. In '94 a four-issue mini-series had Dracula face off against Blade once again. (I also had a Tomb of Dracula book and record, which you could read along with as the story was acted out on your phonograph!)

One of the more obscure pieces of Tomb of Dracula history is the release in 1980 of a Japan-produced anime movie based on the comic series. I came upon a copy of this through a friend, and as a fan of the comic, loved it. I've read a few vicious reviews of the film, but any who calls himself a devotee of what Colan and Wolfman created owe it to themselves to track this down. Basically it encapsulates quite a bit of the most interesting story points in the 70-issue run of the series and doesn't pull any punches. It's not quite adult, but a child would be hard pressed to follow the plot, and would no doubt be somewhat freaked by it.



Recent events propelled me into writing this article. I had been campaigning to be allowed to create my tribute to Marvel's Count for one of my clients, Diamond Select Toys. TOD had pretty much fallen into comics apocrypha and it was a very hard sell however, a mephistophelean deal was offered to me by Chuck Terceira. He said, "Sculpt me a cool Spider-Man and I'll let you do Tomb of Dracula." I signed on the dotted line, so to speak. The beauty of the arrangement is I was allowed free reign over its creation from design to paint master and I think it's one of the best things I've ever done. Stylistically, I took the body language and character design from the best aspects of the books and infused my own feel into the piece. If you look closely, you'll see a rat toothed Nosferatu skull behind Drac on the base as well as Blade's belt of silver daggers. Hopefully, any fans of the series will enjoy the piece enough to pick it up and forgive any stylistic indulgences I allowed myself in my subjective approach to the statue. So is this article a shameless self plug? Partly. Mostly, I want to be able to revive the dark side of the '70s Marvel-verse in statue form and immerse myself in the darkness and evil that shaped my childhood fantasies.



Did You Know? *A google search on the word Dracula results in over 15,300,000 topics.*

SIDESHOW COLLECTIBLES

For the annual Toy Fair event, Sideshow Collectibles never holds back on the huge announcements, and this year they decided to stick with HUGE announcements. High-end collectibles in the form of Darkness from *Legend* and another Buffy are both on schedule for quarter-scale treatment! Standing well over 18 inches, the Darkness piece is definitely one of the coolest Sideshow releases to date... or is it? Because this February also saw the premiere of the 1:1 scale Frankenstein's Monster bust! An uncanny resemblance of the uncanny one himself - Boris Karloff as the infamous monster - this piece is a must own for any true monster fan! The high-end announcements don't end there, as *Alien3* will finally see some love in the form of this Dog Alien maquette (shown below). Look for all of these items to be released this summer/fall.



Left: While no new 12" scale Buffy/Angel figures are revealed this issue, Sideshow did show off this updated quarter scale Buffy piece which utilizes the old body and receives a new head and clothing. Below: Blade the Vampire Hunter will be imported to the states later this year from Sideshow (originally produced by Medicom and sold exclusively to Japanese markets).



HOSTEL

Hostel 2 hits theaters this June and while no US based companies (we are looking at you NECA) have given us Eli Roth-inspired action figures, the Japanese didn't wait around for someone else to step up to the plate. Medicom Toys have released the iconic killing masked character from the original film in three different forms. A 12" clothed figure, a regular-assortment Bearbrick character and a 'Ultra Detail' action figure. The 'Ultra Detailed' figures are a newer product for Medicom, and for *Hostel*, the 7" scaled action figure features an iron mask, hatchet and chain saw attachment! Suggested retail is around $27 US (if you're lucky enough to nab one off eBay, prices will more than likely vary). The 12" scaled figure will be imported, thankfully, through Sideshow Collectibles for release this fall. With a retail price point of $99.99, this is further reason for us financially-lacking HorrorHounds to hope a US-based company nabs the license in the foreseeable future. If you are interested in the Bearbrick character - eBay hunters will have better luck at obtaining the collectible for under $20.

Quoteable Quotes: *"I am the king of the swing!" ~ Eythor Gudjonsson (Hostel)*

New York Toy Fair

By Kenny Nelson

From February 11th to the 14th, the American International Toy Fair invaded the Jacob Javits Center in New York City and, of course, *HorrorHound* was there to keep you up to date on all the demented goodies coming from your favorite toy companies throughout the year. Horror-oriented action figures, plush dolls, lunchboxes, and much more managed to permeate the massive show room floor and give the average Toy Fair attendee a break from the typical child-friendly fare.

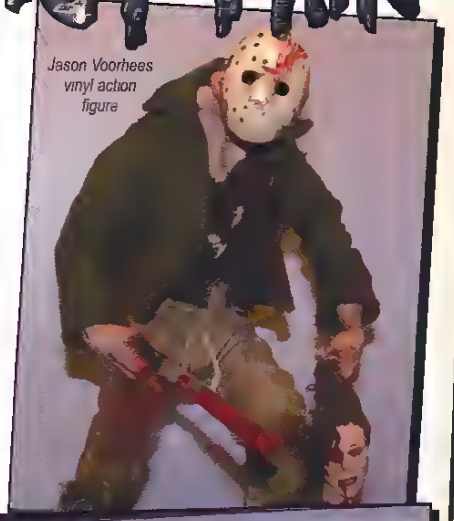
NECA managed to make fanboys geek out yet again by scoring another unobtainable license – the 80's vampire classic, *The Lost Boys* (see page 21). On display from NECA was a plethora of merchandise from the upcoming Tarantino/Rodriguez double-feature *Grindhouse*: action figures, lunchboxes, bags, lighters, wallets and even slip-on shoes are all on their way to specialty retailers in time for the film's theatrical release in April (page 20).

NECA also showed off a pair of plush Billy the Puppet dolls from the *Saw* franchise. One will come around 7" in size while the larger will include a sound chip and stand around 18". The latter is sure to be a popular and inexpensive alternative to the pricey Medicom doll already on the market.

Mezco managed a big splash in the bloody pool of horror toys with the announcement that they've acquired the New Line House of Horror license which includes the *Friday the 13th*, *A Nightmare on Elm Street* and *Texas Chainsaw Massacre* franchises. The company plans to release various items from this license under their Cinema of Fear banner. Already planned are a series of realistic, articulated 7" scale figures, including the plastic debut of fan-fave Chop Top from *The Texas Chainsaw Massacre 2*. Also in the works are a series of smaller scaled dioramas recreating some of the most terrifying scenes in horror cinema history, such as the scene from *Friday the 13th* where young Jason emerges from the lake. Stylized plush dolls of Freddy, Jason and Leatherface were also on display at the Mezco showroom, plus a Leatherface-themed Living Dead Doll! Although NECA and Mezco stole the horror headlines at Toy Fair '07, several other companies managed to let us torture some info out of them. Underground Toys showed off a couple of Chucky and Tiffany plush dolls from *Bride of Chucky* and, get this – Chucky and Tiffany pillows! McFarlane Toys, making their first Toy Fair appearance in years, showed off a 3D *Silence of the Lambs* poster from their Pop Culture Masterworks line, as well as a prototype figure of a killer snowman from their upcoming in-house Twisted Christmas line. Marvel Zombies mini-mates, action figures, and statues were all unleashed on the brains of attendees, though no fatalities were reported. You can expect these fallen heroes to be hitting stores in the near future courtesy of Diamond Select Toys (check out page 40 for all the details)!

SOTA toys managed to announce some new product as well as solidify the lineup for Now Playing Series 4, which will now include the Leprechaun, a Killer Klown and the Anubis Warrior from *The Mummy Returns*. The box set released alongside series 3 will be dubbed 'the attack on the moors' from *An American Werewolf in London* and will include the werewolf and a corpse-Jack. Also on the way from SOTA is a 12" resin statue of Herbert West from *Re-Animator* (with a 7" figure planned for a future line of Now Playing) and a Leprechaun mini-bust.

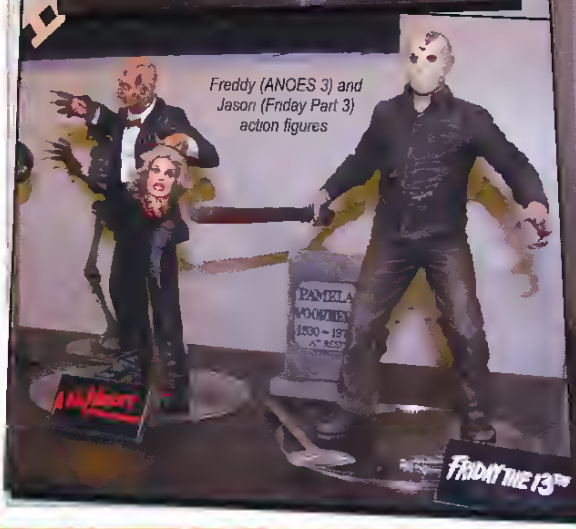
Toy Fair '07 may have come and gone quicker than a Uwe Boll flick at your local cinema, but the onslaught of announcements it featured is sure to keep the attention of HorrorHounds for quite some time! In fact, you're probably already wondering what is next... well, we can't tell you everything, so be sure to keep your eyes here next issue for all the latest developments and speculation in the wonderful world of horror collectibles. In the meantime, start saving money and applying for those credit cards – if Toy Fair is any indication, it's going to be another killer year on the wallet.



Jason Voorhees vinyl action figure



Chop Top featuring a variant head and Nubbins!



Freddy (ANOES 3) and Jason (Friday Part 3) action figures



A brand new Leatherface action figure!

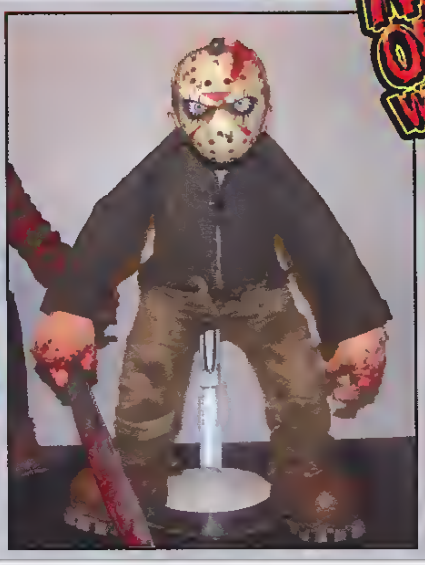


Mezco's new Cinema of Fear action figure line features the characters of *A Nightmare on Elm Street*, *Friday the 13th* and *The Texas Chainsaw Massacre* series. Look for each four-figure assortment to include new versions of your favorite killers, and some surprises! A series of dolls based on the characters as well as a vinyl Jason (all featuring jacked-up interpretations of the killers) is also planed for release this Fall/Winter.

Mezco has told HorrorHound that none of the figures shown in this story are finalized.

Did You Know? *Cinema of Fear is the name Mezco used to release their older Mez-Itz sets of the above characters.*






Above: A number of new Mezco products utilizing the New Line Cinema license, such as the Leatherface Living Dead Doll (a follow-up to this past San Diego Comic-Con's Jason Voorhees Dead Doll), as well as a series of three stylized dolls of Freddy, Jason and Leatherface. Look for more announcements from the license to be revealed as we get closer to the haunting season.

Shown here are a number of 3" scaled dioramas re-creating some of the more iconic moments from the House of Horrors. From *The Texas Chainsaw Massacre*, we have Leatherface taking one of his first victims, and from *A Nightmare on Elm St. 3*, we have worm-Freddy attacking!




Below: From *Friday the 13th* (the original), we have Jason emerging from Camp Crystal Lake!



Below is a look at two of the action figures planned for release based on the Guillermo Del Toro-produced *Hellboy* animated movies (the first of which is now available on DVD).







The Unlucky thirteenth series of the Living Dead Dolls focuses on some very superstitious situations. Jacob, Morgana, Iris, Evangeline and Simone make up this assortment (and feature unlucky accessones such as a black cat and a ladder!)



Check out mezco.net for a chance to purchase this set of Dolls as well as a limited edition t-shirt and collectors coin celebrating series 13!

Did You Know? *Only 2 Dead Dolls based on movies have been produced. Edward Scissorhands and Jason Voorhees.*

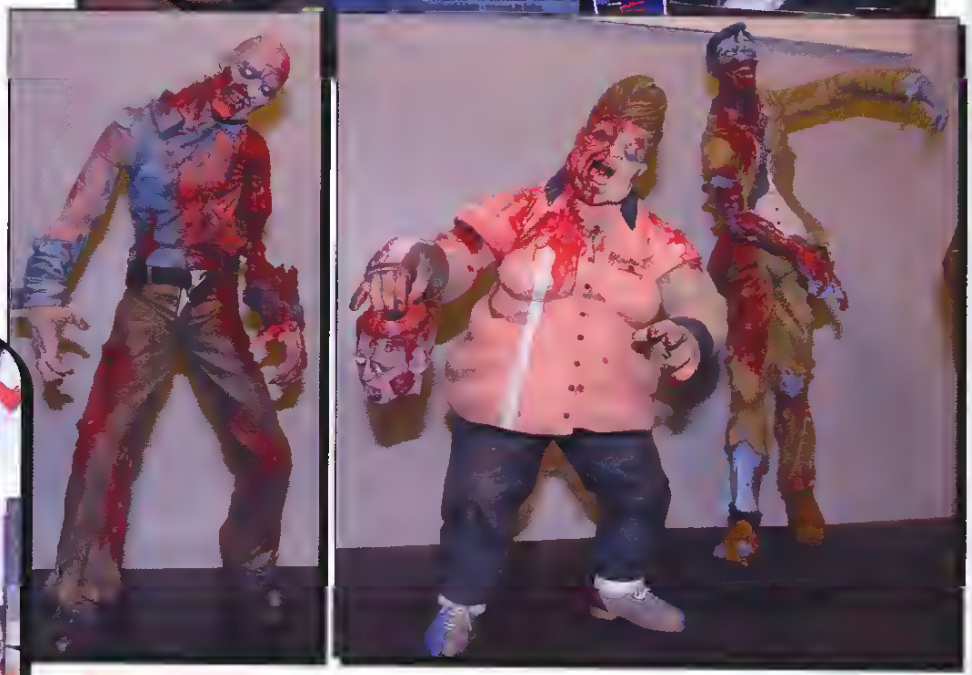
McFarlane Toys

Not very many new horror license announcements are made by McFarlane toys these days, but they at least aren't ignoring the fan base completely. A new *Silence of the Lambs* 3D poster was shown at Toy Fair, while *Robocop* premiered prior to the event. While not horror, genre fans should be interested in this piece anyway. Also check out your local toy stores as the *A Nightmare on Elm Street* poster is now available (shown boxed at right)!



Attack of the Living Dead

One of the more popular horror-themed toy lines of the last year, Attack of the Living Dead, is back with a vengeance. A series of four figures, extending upon what was originally developed, were announced at Toy Fair and includes two new zombie males, a zombie woman bowler and a zombie priest (not shown). Look for more images and information next issue!

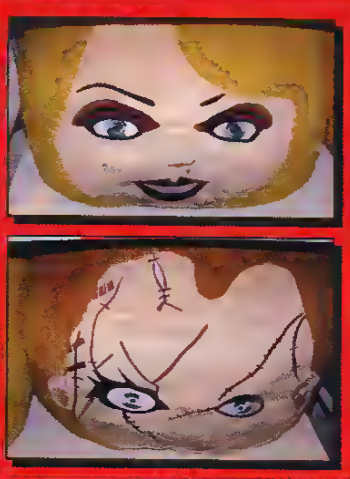




Shown here is a number of new *Gremlins* (above) merchandise and a new *Saw* puppet (below) from NECA.



While it appears that the US has had a fair share of Chucky-related merchandise, including an amazing array of dolls, action figures and comic books, the foreign markets (especially Japan) have seen everything from piggy banks, keychains, wind-up toys and bobble-heads. It appears we have have finally received the most over-the-top Chucky merch to date though with this series of plush dolls and pillows from Underground Toys! Available this Fall!





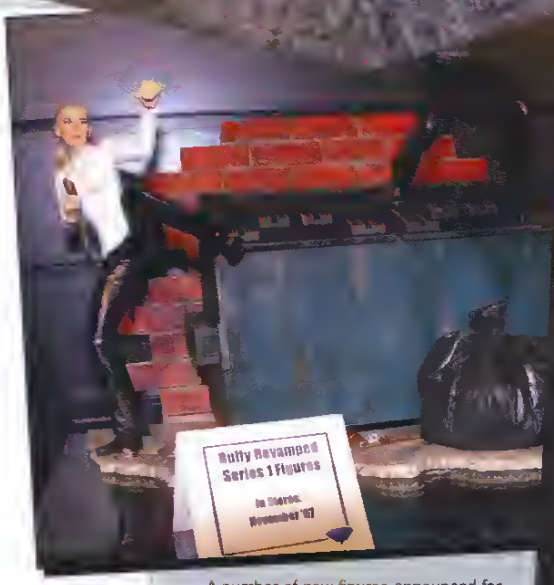
Quoteable Quotes: *"I'd buy that for a dollar!" ~ S.D. Nemeth (Robocop)*





Shown above are a series of amazing new statues based on some iconic moments from the Buffy the Vampire Slayer television series Spike, Angel and Willow will be joined by Buffy (not shown) and are sculpted by Jean St Jean studios, from Diamond Select







A number of new figures announced for the Buffy license revealed a new look for the toys in these pre-posed figures with bases featuring alternating body parts to enhance display possibilities

SOTA Toys

In line with Toy Fair news, SOTA (under its new regime) made some changes to their already-announced fourth assortment of Now Playing. Instead of Herbert West (*Re-Animator*) and the *Tremors* box set (seen in issue 4), this Summer-estimated release will now include Leprechaun, a Killer Klown, an Anubis Warrior from *The Mummy* film series, and a box set consisting of the Kessler Wolf and Zombie Jack from *An American Werewolf in London*. Prototype images of Anubis and Klown are shown here. Also revealed, SOTA plans on issuing new resin statues of Herbert West (based on the figure prototype shown in issue 4) and a mini-bust of Leprechaun (shown above). Also on tap for 2007 will be a series of mini-figures utilizing some of SOTA's genre licenses, such as *The Mummy* and *Return of the Living Dead 3*!



Did You Know? *Licensed Killer Klowns masks are due this Halloween from Bump in the Night Studios.*



Twenty Years have passed since Dracula, The Wolf Man, The Mummy, Frankenstein's Monster and the Creature have stood so prominently and defiantly on screen together. Although a combined element of the classic (and most commonly referred to Universal) Monsters have been squeezed into the same celluloid frames before (1948's *Abbott and Costello Meet Frankenstein*) and since (2004's *Van Helsing*), it is only here that each and every monster is fully accounted for and ready to terrorize a mass audience.

Creating a Career in Horror:

Written by Fred Dekker and Shane Black (who himself is famous for his writing talents attached to such actioners as the *Lethal Weapon* series and *Last Action Hero*), the story told of a lost amulet, which could help Dracula rule the world. While the amulet held amazing power, it also held the means to send the Count into a void, thus banishing him of our world forever.

Fred Dekker brought the monsters together after having a hand in a couple notable scare flicks predating the *Squad*. In 1986 the release of both *House* and *Night of the Creeps* signified Dekker's first works. While *House* was only conceived by the young Dekker, *Night of the Creeps* lays claim to his first directing duty. *Creeps* featured an ode to the films Dekker idolized during his youth, lending compansons to *Invasion of the Body Snatchers*, *Shivers* and *The Evil Dead* (hell, even the characters in the film are happily named Raimi, Cronenberg, Hooper and Romero). Alien space slugs invade a college campus as locals deal with the slithering infiltrators sliming their way into the mouths of every screaming victim they can find. Once swallowed, the victims become the walking dead, infested with the growing populace of worms birthed inside their deceased bodies. While *Night of the Creeps* could be given a retrospective of its own, we digress - *Monster Squad* hit theaters just one year after *Creeps*' controversial release.



The original Monster Squad 1-Sheet movie poster

Learning the Story:

The film opens with a final battle between the bloodsucker and the legendary Van Helsing. As the iconic vampire hunter makes his final stand, a vortex is called upon (utilizing the amulet's powers) with the intent of banishing Dracula forever. Something terrible goes wrong however, and Helsing himself - along with friends whom banded together to stop the undead evil - are instead pulled into the black hole thus ruining one of the last chances to stop Dracula at last. They blew it.

It is during the present day (or 1987 at least) where we find our title characters, *The Monster Squad*. Children whom have formed a friendship and enjoyment out of the scary creatures of the night. The supposed creatures of fiction. After the club leader Sean (Andre Gower) is given the diary of the legendary vampire killer, Abraham Van Helsing, he and his friends get the local "Scary German Guy" (Leonardo Cimino, who happens to be a Jewish Holocaust survivor) to translate the book from German to English.

The kids find the original and powerful amulet (how did it get to America and who put it in the basement of an old home in the kid's own neighborhood? Who cares). Dracula draws all of the monsters to attack and forces the hands of the kids to finish what Van Helsing started... stop the monsters one by one and open a vortex to send the creatures from our world for good.

We recently sat down with Fred Dekker, the creator of this amazing display of horror devotion, to find out how the story came to be. "I always loved the Universal Monsters - Frankenstein, Wolfman, Dracula... particularly the monster rallies that Universal made in the '40s," Dekker explains, "I was also a big fan of the classic comedians of the '30s and '40s. Laurel and Hardy, the Little Rascals, the Marx Brothers. I particularly loved Abbott and Costello, so *Abbott and Costello Meet Frankenstein* was sort of the 'Holy Grail' from my childhood because it blended those two worlds for me.

"Around the time I was making *Night of the Creeps* I had this idea to do 'The Little Rascals meet the Universal Monsters'" Dekker continued, "I went to Shane Black, who was my college chum, and I said, 'You love *Abbot and Costello Meet Frankenstein*?', and he said 'Yeah', and I said 'That's kinda what I want to do, but with kids.' And so we concocted the story. He wrote the first draft largely on his own and then I came in and kind of re-tailored it for production because Shane always thinks very big and the original script was just enormous in its scope. So I tried to tailor it a bit. I had just made my first movie, so I was a little bit more conscious of the realities of production. We sent it out and a producer named Jonathan Zimbert, who was working with Peter Hyams, who was a hero of mine at the time, really responded to it and they took it to a company named Taft/Barish which was run by Rob Cohen, who is now a director. And they loved the script and they said, 'Let's go!' So we did it for about 12.5 million dollars and the rest is history."

Casting the Kids:

They say working with animals and kids are the two deaths in cinema. But what about casting both in a film where the monsters hiding in the closet are coming to get them? We asked Dekker what his thoughts on the matter were, including finding out if the task over-

Monster Fact: *Sadly, star Brent Chalem (Horace) passed away in 1997 due to pneumonia. He is fondly remembered.*

left Promotional button



whelmed him at any point "Animals are pretty easy because there's a trainer that does it for you and, you know, maybe it takes five takes." Dekker adds, "But kids actually are really easy to work with because they don't have any preconceived notions. They're much more tied into the fact that what you're doing is really play acting and pretending. So it's much easier than with adult actors who have a whole process that they have to go through. Which I respect, but with kids it's much more kind of hands-on, like being on the playground. And so it's really a joy 'cuz I'm kind of a kid at heart, anyway. So it was kinda like 'Do it like this, do it like that' and they were very responsive and it was a joy"

But what about the kids themselves? Twenty years later and with careers under their belts, we caught up with a few of the 'Squad' members to find out what they remember about working on the film. "I originally read for the role of Rudy and went all the way through the screen test and final audition phase reading as Rudy." Andre Gower explains about obtaining the lead role of Sean. "When I was cast as Sean, I was a actually little disappointed at first (let's face it, Rudy IS the 'cool' character that gets to kill more monsters than anybody). But things worked out pretty well, the cast we had was excellent." What about the cool kid? "If I remember correctly, it was an ordinary audition through my agent." Ryan Lambert explains of his casting in the movie. "I was up for a part in a film called *Gleaming the Cube* and got a call to come down and audition for *Monster Squad* while I was meeting for *Cube*' on the same lot. The thing that sticks in my head the most is asking Shane Black for a smoke and watching his and Fred Dekker's reaction. A little weary I think about giving a 14 year old a ciggy." It was these nods that make the film seem risque in today's market however. "That's what 13 year old boys are like." Ashley Banks adds about kids from the '80s. "And it's true to life and that's what makes it work for me." It wasn't just smoking kids, it also had to do with a good amount of cursing and politically incorrect humor (especially by today's standards). "I'm supposed to say shit, really? Is it okay?" Ashley adds about the language used in the film. "Am I gonna get in trouble? My mom was like 'It's fine, go for it, it's ok.' She like convinced me that it was."

"Well the '80s were a little more politically incorrect than we are now." Dekker explains, "So a lot of that stuff, we really didn't question any of it. And the other thing that I think was really liberating about that time was, we didn't have this mindset that we have to constantly be careful about what we're doing, which enabled us to do things that we couldn't do now. And I think that part of the effectiveness of the movie is the fact that those kinds of elements are in it. The kids talk and act a little bit more like real kids." So working with kids is easy? No temper tantrums were ever thrown!? "Occasionally they'd get cranky 'cuz they hadn't had their nap." Dekker continues, "But yeah, so that's kids and animals. Was there another one? Special effects, obviously, is always tough. But we had some real professionals on this movie, so that was a joy, that was easy."

Making the Monsters:

The film features the reunion of a number of classic monsters, led by Dracula (Duncan Regehr) and including Frankenstein's Monster (Tom Noonan), The Wolf Man (Carl Thibault), The Mummy (Michael Reid MacKay) and The Creature (Tom Woodruff Jr). Each monster was carefully crafted by at Stan Winston Studios, to ensure a look of instant acknowledgement, while maintaining a visual look dissimilar enough from the Universal Monsters as to cleverly hinder any potential lawsuits for character infringements. "We knew from the get-go that Universal owned the copyrights on, specifically, the Wolfman, Frankenstein's Monster and the Creature (*From The Black Lagoon*)." Fred Dekker explains, "Dracula and Frankenstein's monster are both, as characters, in the public domain so there wasn't any problem in using them. The problem was mimicking the Jack Pierce make-ups. So that was kind of a challenge for Stan Winston. But I think what we did was use those aspects that we knew we had to use, so they were recognizable, but didn't mimic exactly. Our Wolfman is much more lupine and much more like a wolf than Lon Chaney, Jr. Frankenstein's monster is as similar to the Karloff/Jack Pierce makeup as the Hammer films were. So there's a sort of genericism - you know that he's gonna have a seam at the top of his forehead, you know he's gonna have bolts. It's just a matter of where you put them and the coloring and things like that."



A rare Monster Squad movie poster from Russia

"It was the campiest role I think I ever played in my life." Duncan Regehr told *HorrorHound* about playing one of the monsters, Dracula, "It has quite a legacy since lots of actors have played the role. It's a real wild character and actually kind of a wonderful privilege to have played it. I have to hand it to Fred Dekker and Shane Black for the writing, it was a wonderful rendition. It really offered me a good opportunity and I had fun with it." Playing the monsters indeed looked like a blast, and while Duncan Regehr landed what could be described as the easiest role of the five fiends, it was Tom Noonan that may have had the most difficult time in-suit. "I don't really like to complain, but I don't like that they harmonized my voice downward." Tom explained. "They said Frankenstein would not have a high voice like mine. The main thing I remember most was that Stan Winston did my makeup and I kind of began to feel like he was my father and I followed him around. He hated it, so he hit me a lot, but he was little so it didn't bother me." For the man that brought Manhunter's Francis Dollarhyde to life, it's a wonder why the studio would want to hide that mug!

The monsters are easily the star of the picture, but the underlined history behind one of the characters specifically are worth noting. The Creature posed a big problem for the filmmakers - who wanted a character that could be seen in full light, who would contain electronic appliances to work facial features, yet the "zipper" was not visible by the audience. Enter Steve Wang. "I was brought onto *Monster Squad* back in 1986. I had only been in the business for a year. I had just completed work for Doug Beswick on *Evil Dead 2*. My colleague and roommate at the time, Matt Rose, was already working there on Steven Spielberg's Amazing Stories. I came in for an interview with Stan Winston and showed him my portfolio. He was impressed enough to hire me. He took particular attention to my airbrush work on 'The Collector'. A chevy commercial that Douglas Trumbull directed that features Aliens designed by Screaming Mad George. I remember at that time Stan was all about PAX paint (an acrylic/pros-aide mixture devised by Dick Smith that's still widely in use for coloring makeups). PAX is mostly applied by brushes and sponges. Stan made a switch to airbrushes after that." Tom Woodruff Jr., a fellow-effects man, was lucky enough to put on the suit when he volunteered his body-cast for the role. "The Gill Man was the first creature suit I got to wear in a movie." Tom tells us, "I was working with Stan Winston at the time and got to play the role of the creature and at the same time was doing the makeup design for Tom Noonan to



Shown here is a complete set of eight US based lobby cards from the theatrical release

Squad News: *Andre-gower.com has re-launched and has updated schedules, membership perks, info on what's new and merchandise.*

wear for the Frankenstein monster. It was a really really cool movie to do so many things on."

"To our surprise, Matt and I were assigned to the Gill Man." Steve continued, "It was a dream come true in that I had an obsession with monster suits at a young age, particularly *The Creature from the Black Lagoon*, and always wanted to make one. Now I can learn from the pros. I thought how generous of Stan's core group of artists to let a couple of newbies take the best creature of the bunch. Well, we found out why they were so generous after we asked them how to make the suit. No one knew! So Matt and I set forth to figure it out. After months of work treading in unknown territories, we ended up creating a seamless creature suit utilizing overlapping pieces and gluing sections together. It was the first suit to be made this way and would eventually become an industry standard way of making suits. I can still remember that night on set. We were putting Tom Woodruff into the suit. We really had no idea if the suit was going to come together or not. As we started putting sections on and gluing them together, the seams started disappearing until finally the head went on. The final result... you can't see how Tom got into the suit. Stan got so many compliments on set! A whole lotta, 'I've been in the business 30 years and have never seen a suit like this before', etc. He was very happy that night! And so were we!"

The suit mechanics were the beginning of a new standard in monster suits, which was immediately followed by the creation of the mandible-touting Predator from the Arnold Schwarzenegger film. Ironically, it's with *Predator* that the technology was more celebrated for and remembered. "I'm really happy with our Creature," Fred Dekker adds with one final remark. "I think our Creature is almost as good as the original."



The original press kit featuring notes on the film and cast, and publicity photos

Ready for Showtime:

Released by Tri-Star Pictures on August 14, 1987, Monster Squad was finally released to gain a meager $3.8 million total box office take (compared to *Predator*'s $59.7 total, which was released that same year).

After the movie had left cinemas, Fred Dekker laid claim to one more cinematic achievement in his screenplay/director duties on 1993's *Robocop 3*. Notably the final *Robocop* film, Dekker stepped down from Hollywood, only making passing glances back into the industry (including directing an episode of Tales from the Crypt in 1990 as well as working on the short-lived TV series, Enterprise, in 2001-2002). "*Robocop 3* was not a hit movie," Dekker added for us, "It did fine worldwide, but it was sort of reviled. I mean, I've met maybe two people in my life who've claimed to like it. So you know that's tough to come back from, from that kind of critical reaction. Of the three movies I've made I think it was the one that I had the most fun making. I had a wonderful cast. I had a very supportive producer and crew. Any criticism for that movie I kind of have to take because I was really given enough rope to hang myself with. But I had a great time making it." So does that mean three strikes (box office failure for *Night of the Creeps*, *Monster Squad* and *Robocop 3*) caused the death of a shaky directorial career doing genre flicks!? "Oh no, nothing is personal in Hollywood - it's all about money. If your movie is crap and it makes a lot of money you will continue to make movies. If you make a movie that's good, like *The Monster Squad*, but it doesn't make money, then you're gonna have a harder time. So I've continued to make a living as a writer. I've written a lot of movies that haven't been made, I've worked on a couple of movies that have been made and, you know, worked in television. I've been slowly trying to reinvent myself and come back with a bang."



The Finality of Home Video:

Since the film's release, it has been plagued with a home video curse. While it did receive initial release on both VHS and a rare Image Entertainment-produced Laserdisc (in pan and scan we might add), it has since been missing from many of horror fan's collections. Herald Films in Japan produced a letterboxed laserdisc of the film in the late '80s, and since has not only become the most sought-after version of the film, but for the DVD bootleggers of the world - it has also become the standard way of finding the title on our new and popular disc format. Over ten years the US and the world over have been hunting and collecting every DVD produced from all continents, and somehow one of the most requested films is also one of the last to finally hit the market! But after years of want, we HorrorHounds can finally raise our paws in cheer, as Lionsgate has somehow come out of the gate in 2007 with the ability to release the disc - and boy are they!

Sheer luck have it, as *HorrorHound* worked forward on this retrospective series, our sixth issue topic happened to be in line for the oh-so-late DVD release. Working with Red Shirt Pictures, *The Monster Squad* is finally ready for an August (tentative) street date, and with a host of special features to boot! Audio commentary with the director and cast, a making-of feature, a new HD transfer, trailers and stills (with some help from *HorrorHound Magazine*), we are ecstatic and amazingly proud to have a hand in one of the coolest and

Shown at the left sidebar are a number of unlicensed and rare memorabilia produced for The Monster Squad. Included are a number of fan made masks featuring the Creature, Wolf Man and Frankenstein Monster. Also shown is a rare Steve Wang based model kit of the Creature. Shown above is a rare Spanish movie poster.

Monster Fact: *A life-sized Creature replica can be seen in Jon Lovitz's house in the recent comedy, Benchwarmers.*



Just an example at the many VHS and Laserdisc releases The Monster Squad released around the world. The amusing mention is the titles Monster Klubben and Monster Busters from UK and Germany

most anticipated disc issues of the year! After 20 years in the works, the bane of Van Helsing's life is finally being given a fair stake and a chance to shine for a entirely new audience!

The Cuts:

As with any horror film finally receiving DVD treatment, what can we expect in the way of deleted scenes? While nothing is confirmed, everyone involved in the film seemed to remember exactly what was cut and hopes the film is found and included in the special treatment later this year. "The screenplay has much more than what got on film," Lambert reveals, "It was like reading an amazing horror/comedy novel. Get your hands on it. It's really amazing."

"What fans love to hear is that there are 13 minutes cut from the film that have never been released," Andre Gower mentioned. "Hopefully, they can find those scenes and add them to the DVD. Also, Liam Neeson had a part in the movie that was actually never shot because by that point in the shoot, the script had been whittled down some 40 pages or so, taking his part with it." Fred Dekker added about the missing Liam scene, "The idea was that when the kids get to the scary mansion, they meet this mysterious stranger who starts to question them, interrogate them about how much they know. It becomes clear as he's asking them questions that he is nefarious in some way. The way that we conceived the scene was that fat kid would look into a mirror and see this mysterious stranger's face sort of hanging in mid-air and realize that it was actually a latex appliance and it was really Dracula posing as somebody else in order to get information to find out how much they know. Being a vampire, he wouldn't have a reflection, so all he saw was the latex mask. Whenever somebody wears latex to appear to be somebody else it almost never works, so I said, 'Let's cast a different actor, so that the audience won't immediately know that it's actually Dracula, and when he tears the latex off it will be Duncan Regehr.' So we hired Liam Neeson to play "The Mysterious Stranger." I'm pretty sure he was paid, but we never shot the scene." But what of the 13 minutes that WAS filmed? "It was all mostly interpersonal material between the parents of Sean and Phoebe - the Stephen Macht and Mary Ellen Trainor characters." Dekker says, "I don't think we cut anything out that damaged the movie."

20 Years Later:

So the final question of the article is the most obvious. Has the film held up well from 20 years of being virtually lost for audiences? And more importantly, what does everyone involved remember most about the film and their excitement in its release on DVD!? "I actually think that it's better now than it was then because, for me, it's not dated." Ashley Bank reveals. "You watch a lot of movies from the '80s and they're really so '80s. And there is definitely the obligatory '80s montage and the '80s rap at the end of the movie. And some of the clothes and the hair is very '80s. But it actually plays very current to me when I watch it now. It seems real. And we get away with some great stuff that you couldn't do today."

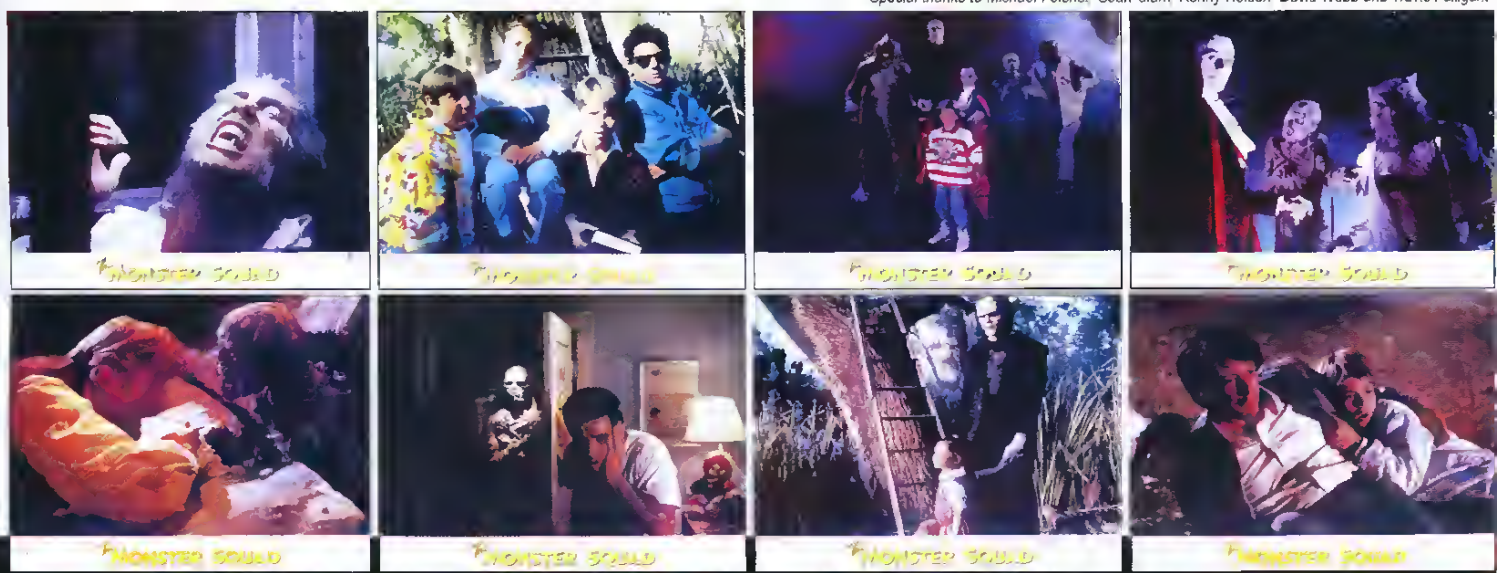
"You know, I hadn't seen the film in a long while and was nervous to see how it holds up," Lambert says, "But in Austin, when the lights went down and the scroll came up... everything came flooding back. We had an amazing time on and off that set. I will never forget some of the things that we went through. All the wind machines and leaves in my hair, playing hand ball with the boys up against one of the studio walls, that damn dog and his peanut butter (long story). Brilliant. And the best thing about it will always be the fact that if a monster of that magnitude comes knocking at my fuckin' door... I'm running for dear life. Kidding... four words. bow and arrow baby!"

"What's interesting is that it still holds up as a film made before the digital era, even though some of the effects are by now a bit dated," Gower explains, "The writing and story are still compelling and can transfer to a second generation of fans, as has been occurring now that the first generation of fans have grown up and had kids of their own. People still have a love for this film and that spot in their hearts will always be there. It ended up being a film that really struck a chord in young kid's minds. I think it had to do with the array of characters that they all had someone they could relate to and the writing was geared for them. But, it's like your old favorite songs from growing up - they inspire you, influence you and that connection (to whatever it is) never leaves you."

"I kind of felt in my heart that its day would come," Dekker says about the DVD release. "And over the last year or so it's been clear that that day is coming closer and closer. Not just because the rights problems were unraveled and all that, but the fact that the people who want it have become much more vocal. So its day was destined to come, but I think the fans and the internet have made it come sooner than it might have."

Asked of Dekker if he had any final words to all the fans who have supported the movie all these years? "Thanks for your support. Buy the DVD and let's keep the movie alive!"

Special thanks to Michael Felsher, Sean Clark, Kenny Nelson, David Webb and Travis Falligant



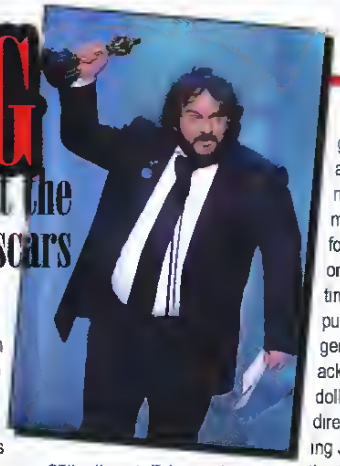
An original set of eight UK lobby cards for The Monster Squad featuring some rare photography, especially that of the top row cast photos.

Squad News: *Turn the page for something really cool. A special-made Monster Squad poster by Jeff Rebner. Carefully remove your staples and display accordingly!*




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HONORING HORROR at the Oscars



by TALL PAUL

Every February, that time of year comes around that film goers hate to love and those hardened horror fans love to hate. That's right; February is Oscar season, and with the extraordinary success of Guillermo Del Toro's jaw dropping *Pan's Labyrinth* being nominated for no less than six Oscars at this year's 79th Academy Award presentation on February 25th, the staff here at *HorrorHound* figured it was the perfect opportunity to take a trip down memory lane and shed light on how horror pictures from years past have fared against the stockpile of critically acclaimed films that dominate these ceremonies.

It is certainly no secret that since the Academy appeared on the scene in May of 1927 that the attitude toward horror movies and films that depicted what was considered to be exploitive violence was that of snobbery. The censors were debating whether or not people should even be allowed to see films such as *The Phantom of the Opera* with Lon Chaney or Fritz Lang's M, let alone allowing the Academy to reward them. By the beginning of the 1930s horror's commercial success and popularity was starting to demand the attention of the members who made up the numbers at the Academy of Motion Picture, and in 1932, Paramount Pictures adaptation of Robert Louis Stevenson's *Dr Jekyll & Mr Hyde* was nominated for three awards, one of which included actor Fredric March in the category for best actor for his dual role as the title characters - the first ever Academy Award nominations for a horror movie. The odds on favorite to take the honor for best performance by a leading actor was Wallace Beery for his renowned performance as Andy Purcell in *The Champ*, and he did in fact win it, in a move that is now unheard of at the Oscars this day and age, Beery shared the best actor accolade with Fredric March, making *Dr. Jekyll & Mr. Hyde* the first celebrated horror film in cinema history.



Fredric March as Mr Hyde

It took another four years before horror could rear its ugly head among the Academy's nominations again when *The Bride Of Frankenstein* picked up an unsuccessful nomination for best sound in 1936, but with only five horror nominations in total over the next eight years, it was abundantly clear that with a world at war, the Academy did not want to acknowledge the dazzling visuals of King Kong tearing New York apart, or the vicarious performances of Boris Karloff or Bela Lugosi in their most famous roles. Instead they made films such as *Gone with the Wind*, *The Wizard Of Oz* and *Casablanca* the headliners of their major award categories, films that instilled the message that there was hope at the end of the day. However, when the sixteenth annual Academy Awards came around in 1944, the Academy could not ignore the efforts of the outstanding Arthur Lubin remake (gasp, shock, horror!) of *The Phantom of the Opera*. Nominated for three Oscars, although two of them were in relatively lower-tier categories, the film was the first horror movie to win the award for best cinematography in color - well, the first horror film to win any accolade in cinematography period. But with the innovation of Technicolor still in its infancy, *The Phantom Of The Opera* was only the fifth movie in the history of the ceremony to win that award.



Owen Roizman, Linda Blair and Sid Ganis.

The 1950s saw one of the biggest horror absences in the Academy's history. While *War Of The Worlds* picked up an Oscar for effects, the biggest disappointment for genre fans came in 1957 when Mervyn LeRoy's *The Bad Seed* was nominated and snubbed for a total of four Academy Awards. The focus of the evening was the nomination of 12-year-old Patty Macormack for best supporting actress in the movie. The media backlash was expected, you had a pre-teenage girl nominated for a role in which she plays a cold-hearted murderer. Still considered to this day as one of the biggest taboo movies of the 1950s, *The Bad Seed* would not be the last time a horror production swept up a handful of nominations, only to have the carpet pulled out from under it. Enter Mr. Alfred Hitchcock and the father of the slasher genre, *Psycho*. Though it certainly was not the first time Hitchcock's work had been acknowledged by the Academy, *Psycho* (which to this day has grossed $32 million dollars) was the picture believed to be the one to see him take the Oscar for best director. As big as the movie was, and despite four nominations going its way (including Janet Leigh for supporting actress), Hitchcock once again failed to win the vote of the Academy and was beaten by Billy Wilder for *The Apartment*. Despite five nominations throughout his career, Hitchcock never did lift the Oscar for best director, however he was awarded the Irving G. Thalberg Memorial Award at the 40th Annual Academy Awards ceremony in 1968 to which the director simply responded with a quaint "Thank you."



Billy Crystal is wheeled out at the beginning of the 1991 Oscar telecast.

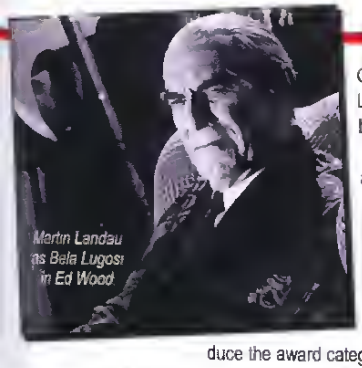
Following a win for *Whatever Happened to Baby Jane* in 1963, the foot end of the 1960s saw another top draw win for the horror genre when actress Ruth Williams scored a top honor of best supporting actress for her brilliant performance as the creepy neighbor, Minnie, in Roman Polanski's *Rosemary's Baby*. The 1969 awards saw Polanski also get a nomination for best adapted screenplay for the film, only to be beaten by the film believed to be the wild card pick of the nominations, *The Lion in the Winter* - Vernon Harris was expected to pick up the award for the musical *Oliver*. The subject of demons and devilish deeds came back to haunt the Oscars five years later at the 1975 awards, in what is to this day both the biggest nod to the horror genre, and yet at the same time the biggest disappointment in horror's torrid history at the Oscars. *The Exorcist* had JUST qualified entry to be nominated after it was released on December 26th, 1973. Its remarkable box office receipts and social impact across the globe forced the Academy to take notice - despite the amount of negative publicity the movie was receiving, beyond the moral panic the Academy recognized *The Exorcist* as a genuinely significant movie. Raking in ten Oscar nominations (a number still unparalleled by another horror film to this day) and covering two of the major awards, best picture and best director for William Friedkin, *The Exorcist* was the odds on favorite to walk away with all, if not most of the Oscars it had been tipped for. When the night drew to a close, the film walked away with only two of the ten awards it was nominated for. William Peter Blatty took the Oscar for best adapted screenplay while the sound department celebrated for winning best sound editing. Missing out on the celebrations were director William Friedkin and actors Jason Miller, Ellen Burstyn and 13-year-old Linda Blair. What could have been a crowning moment in the history of honored horrors, turned into one of the darkest days for the genre's mainstream acceptance. "The Academy should fold its tent and go back to baking apple strudel or whatever they can do well," said Blatty on the great injustice of the Academy.



Deborah Nadoolman

The emergence of the Hollywood blockbuster in the mid-1970s saw several big budget horror features getting a wink and nod from the Academy. In 1976, a relatively unknown director by the name of Steven Spielberg turned up to the show with four nominations for his shark attack movie *Jaws*, a film that had set the box office on fire and to this day has grossed over $470 million dollars. The biggest nomination for the young director was that of best picture, up against the likes of Sidney Lumet's *Dog Day Afternoon*, Stanley Kubrick's *Barry Lyndon* and Milos Forman's *One Flew Over The Cuckoo's Nest* - with the latter eventually walking away with the award. All was not lost for *Jaws*, however, as it did manage to scoop the other three categories in which it was nominated for, which included John Williams winning the Oscar for his classic score for the film. The following year three horror movies shared a total of six nominations (two a piece) between them, with both *King Kong* and *The*

Did You Know? *Horror fans are not totally out of luck with award shows. The Saturn awards actually feature*


Martin Landau as Bela Lugosi in Ed Wood

Omen each taking an Oscar home for their efforts. Both Sissy Spacek and Piper Laune were nominated for the respective rolls in the Brian DePalma classic *Carrie*, but neither managed to edge out the competition in their categories.

Notwithstanding a best visual effects Oscar for *Alien* in 1980, the genre hit another dry spell at the Academy Awards until they decided it was time to acknowledge the work of make-up effects artists in 1982. The legendary Rick Baker was the first man to win the award for best make-up for his work on *An American Werewolf in London*, an award he has gone on to win a further five times in his historic career for films such as *Ed Wood*, *Harry & The Hendersons* and *Men In Black*. The elaborate make-up effects and remarkable transformation sequence in *An American Werewolf In London* finally tipped the scales on the Academy's decision to introduce the award category - something they had been thinking of doing since *Star Wars* in 1977.

Serving as producer, Steven Spielberg returned to the genre/Oscar fray in 1983 with the Tobe Hooper directed *Poltergeist*. Expected to bag all three of its nominations for best visual effects, best score and song, the movie failed to win a single award - a disappointment shared by its 1986 sequel several years later. One of the big Oscar shocks of the 1980s was the best actress nomination for Sigourney Weaver's performance in *Aliens*. The sequel to Ridley Scott's 1979 sci-fi suspense masterpiece picked up an impressive seven nominations and walked away with two for best visual effects and best sound. The James Cameron helmed sequel didn't receive as much respect as his later films obtained (*Terminator 2*; 4 wins in 1991 and *Titanic*; 11 wins in 1997).


Diane Baker and Jodie Foster

At the 1992 Oscar ceremony, host Billy Crystal received an ovation from the live audience when he appeared on stage wearing the iconic Hannibal Lecter mask. Little did he or anyone in the audience know, that while the film was used as a butt to his jokes, Jonathan Demme's *Silence of the Lambs* would go on to win five of the top awards that night that included best picture, best actor (Anthony Hopkins), best actress (Jodie Foster), best director and best adapted screenplay. The significance of the film's Oscar success is that it was the first best picture nominee to have been commercially-available on video before its nomination - it was released in January of 1991, months before the best picture nominees are revealed. Most importantly, *Silence of the Lambs* was the third film to win the top five awards, the other two being *One Flew Over The Cuckoo's Nest* (1975) and *It Happened One Night* (1934). Despite the success of the film at the award ceremony, it seemed that the Academy's inability to applaud the genre was still very much in play. During the entire 1992 show, *Silence of the Lambs* was not once referred to as a horror picture, it was mentioned as a crime drama and a psychological thriller, but never a horror movie - surely the Academy's best picture of the year cannot be a horror movie. What is even more alarming is that the horror genre hit a huge decline following the success of *Silence of the Lambs*. Where as movies such as *A Nightmare On Elm Street* and *Friday The 13th* were drawing fans worldwide throughout the 1980s, the MPAA crackdown on gore in the early 1990s made it very hard for new horror movies to get a mainstream release - until 1996 when *Scream* brought them back in vogue.

It seems as of late, that post millennial horror has gone back to having its only Oscar accolades sprinkled amongst the awards for best visual effects and best make-up. In recent years, movies like *The Sixth Sense* and *Sleepy Hollow* have made their presence known at the ceremony, but both really failing to make noise beyond a nomination (*Sleepy Hollow* won in 2000 for best art direction). One exception was the release of *Monster* in 2003 starring Charlize Theron. While the film carried the same stigma as *Silence of the Lambs* (the Academy's eagerness to call the film a crime drama), fans were not as eager to stand up in defense and tag the film a horror exploit (even though Theron won the best actress award that year for the film, in which she portrays serial killer, Aileen Wuornos).

An abundance of quality mainstream actors still lend their talents to horror movies despite Academy award success. After Halle Berry won her Academy award for *Monster's Ball* in 2001, she went on to star in the horror/thriller, *Gothika* with Penelope Cruz. Other A-list stars to lend their screaming lungs to the horror genre in recent years following Oscar wins include Nicole Kidman in *The Others*, Geoffrey Rush in *House On Haunted Hill* and of course there's the upcoming Dark Castle feature *The Reaping* starring Hilary Swank (a two time best actress award winner). Whereas the Academy remains unwilling to give horror movies the credit that they sometimes deserve, we must always remember that the important thing is that we have filmmakers out there who have the passion for the genre that produces results without striving for Academy approval. Guillermo Del Toro's six nominations for *Pan's Labyrinth*, although very well deserved, certainly were a shock to many in the horror community, but perhaps it is an indication that genre pictures are being accredited again. In recent years, some of the horror communities brightest stars have even turned a little against the grain to develop mainstream titles glaring in the eyes of the Academy. In 2005, Peter Jackson (the man behind *Bad Taste* and *Dead Alive*) won the best director and film awards for his work on *Lord of the Rings*. Sam Raimi's (*Evil Dead*) *Spider-Man* series secured nominations and now with Guillermo Del Toro walking down the red carpet in the industries biggest event - it brings a tear to the eye of any *HorrorHound* who realizes how little he compromised to make such an amazing picture and to have it celebrated properly in Hollywood and around the world, despite a best (foreign language) picture win.


Patty McCormack in The Bad Seed

OSCAR FLASHBACK

To prove to the world that horror hasn't been completely ignored by the Academy (in some cases a nod is almost as good as a win... serious... well, to some), we have provided a complete list of the films (year by year) nominated for the Oscars. Enjoy!:

2006 • *Pan's Labyrinth* received 6 nominations, winning three (art direction, make-up and cinematography).
2006 • *King Kong* received 4 nominations, winning three awards (visual effects, sound editing and sound mixing).
2001 • *Shadow Of The Vampire* received 2 noms, while *Hollow Man* received one.
2000 • The Sixth Sense received six nominations and no wins, while *Sleepy Hollow's* three noms received one award for best art direction.
1995 • *Mary Shelley's Frankenstein* and *Interview with the Vampire* both received one nomination each.
1993 • *Bram Stoker's Dracula* received three awards out of their four noms (best costume, make-up and sound), while Alien 3 received one nomination.
1992 • *Silence Of The Lambs'* amazing seven noms won five statues; best film, actor actress and director.
1989 • *Beetlejuice* received one nomination.
1988 • *The Witches Of Eastwick* received two noms, while Predator scored one.
1987 • *Aliens* gets seven noms and wins for best visual effects and sound. *Little Shop Of Horrors* gets two noms, and *Poltergeist II* receives one.
1985 • *Ghostbusters* has two nominations.
1983 • *Poltergeist* gets three nominations.
1982 • *An American Werewolf In London* wins a landmark award for best make up.
1981 • *Altered States* received two noms.
1980 • *Alien* has two noms and one win (visual effects).
1977 • *Carrie* gets two noms while *King Kong* gets two noms (one win in for visual effects) and *The Omen* receives two noms and one win for best score.
1976 • *Jaws* gets three wins (best sound, score and editing) and one loss.
1975 • *Phantom Of The Paradise* received a nod for best score. Havent heard it? Rent or buy it today!
1974 • *The Exorcist*... ten nominations and only TWO wins!? for best screenplay and best sound.
1973 • *Ben* gets a nod for best song.
1969 • *Rosemary's Baby* has two nominations of which one wins Ruth Gordon a best supporting actress award.
1966 • *Ghost Stories* gets a best foreign feature nod.
1964 • *The Birds* gets a nod for best visual effects
1963 • *Whatever Happened To Baby Jane* gets five nominations, winning only best costume
1961 • *Psycho* rightfully receives four nominations including best supporting actress and best director. Sadly Hitchcock never wins the gold.
1957 • *The Bad Seed* gets four nominations!
1954 • *War Of The Worlds* has three nominations; one win for best effects.
1944 • *Phantom Of The Opera* has three nominations with two wins (cinematography color, best costume).
1942 • *Dr. Jekyll & Mr. Hyde* (the remake!?) received three noms, while *The Invisible Woman* and *King Of The Zombies* each receive one.
1941 • *Dr. Cyclops* has one nomination.
1940 • *The Hunchback Of Notre Dame* received one nomination for best sound.
1935 • *Bride OF Frankenstein* fails to win its one nomination for best sound.
1932 • *Dr. Jekyll & Mr. Hyde* received three nominations and won Fredric March a best actor award!

award categories celebrating horror and sci-fi specifically. This years event occurs on May 10, 2007 in Universal City.

HORROR'S HALLOWED GROUNDS

NIGHT OF THE CREEPS

by Sean Clark

Unlike other genres of film, horror seems to constantly find a new audience who are consistantly drawn back to older titles. Films from the eighties like *Evil Dead*, *Re-Animator* and *Critters* that used horror as well as comedy continue to have a growing fan base because they're all easily available. Sadly such is not the case for director Fred Dekker's two cult classics: *The Monster Squad* and *Night of the Creeps*. Although both films have strong fan followings, it's only the diehards that remember seeing the film back when it was released or still own a battered VHS copy. Today's horror fan hasn't really been given the chance to discover these great films. Rumors still fly about eventual DVD releases in the future (and in case of Monster Squad, finally due this year), but until then people like myself hold on tight to our bootleg DVDs and vintage VHS tapes.

In the latest installment of Horror's Hallowed Grounds, we take a look at the filming locations from Fred Dekker's 1986 debut! *Night of the Creeps* was filmed during February and March of 1986 in Southern California. Shot in roughly forty-three days for a budget of close to six million dollars, the bulk of the film was shot on sets created inside an old Woolworth's department store located at the corner of Chandler and Lankershim Boulevard in North Hollywood. Today in its place stands the Academy of Television Arts & Sciences. Its exact location is 5200 Lankershim Boulevard in North Hollywood, right across the street from the karate dojo used in the original *Karate Kid*.


The former location of the old Woolworth's building where all of the interior sets were built

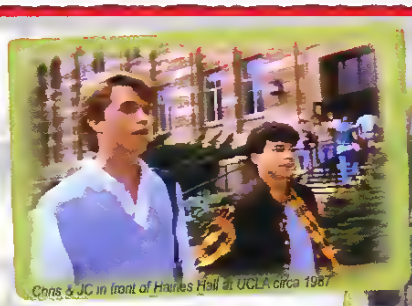
The film opens inside an alien spaceship. The interior of the alien spaceship was constructed inside the Woolworth's. The black and white opening scenes at the lookout point, as well as the road where the axe murderer attacks, were shot at Griffith Park on the Glendale/Pasadena side. Just one scene was filmed on the campus of UCLA. This was the scene where Brad and the Betas confront Chris and J.C. about the corpse prank.

Director Fred Dekker recalls the scene "It was also a great moment for me to do our very first day of principal photography at my alma mater, UCLA. I had only graduated three years earlier, and here I was 're-creating' my life as a student." The exact location of the scene took place right in front of Haines Hall looking down Dickson Court. This is located in the northeast section of the campus.


Looking down Dickson court at UCLA circa 1987


Looking down Dickson court today

The scene where Detective Cameron dreams that he is being served drinks on a beach in a white tuxedo and sees a beautiful woman emerge from the water was actually shot at a lake. The location was Castaic Lake located at 32132 Castaic Lake Drive in the city of Castaic. Detective Cameron's apartment was all a set constructed inside the old Woolworth's. Our next location only appears in the film for a moment, but has major significance in the Fred Dekker universe. This location is Phil's Diner.


Chris & JC in front of Haines Hall at UCLA circa 1987


In front of Haines Hall today

Ever since *Night of the Creeps* director Fred Dekker made sure to add a Phil's of some sort in each of his following films. Phil's Dinner in North Hollywood was in fact a real place that sadly closed down a few years ago, but was not totally destroyed. It was moved around the corner from its original location, which was 11138 Chandler Boulevard in North Hollywood. It sat on jacks for a while with a sign on it asking anyone who was interested in restoring this historical cultural monument to contact the owner. Its current whereabouts is unknown. The location where it originally stood is now the site of a brand-new apartment complex.


Phil's Diner circa 1987



Phil's Diner circa 2001


The former location of Phil's Diner today

Our next location is Chris & JC's dorm, which in the film is known as Lambeth Hall, named after Fred Dekker's first college roommate. This location is actually Live Oak Hall on the campus of Cal State Northridge.

The hallways that led to the Cryogenics lab as well as the walk Chris and Cynthia take outside, were all filmed at Cal State Northridge. However, the interiors of the Cryogenics lab, Chris and JC's dorm room and the bathroom with "Stryper Rules" written on the stall wall were all sets built inside the old Woolworth's. The boiler room where Chris finds JC's body was actually the boiler room of the old Woolworth's. All of the interiors of the police station including the front desk, interrogation room, morgue and armory were also all sets built inside the old Woolworth's.

The location where the bus crash happens and all the frat boys become zombies is located at the corner of Radford Avenue and Guenn Street, right across the street from CBS Studios. The exact address is 4024 Radford Avenue in Studio City.


Chris stands in front of Lambeth Hall circa 1987


Lambeth Hall is actually Live Oak Hall at Cal State Northridge pictured here today

The only location I could not find was the alley where Detective Cameron corners the zombie axe murderer. Fred Dekker couldn't remember the exact location, but believes it is somewhere in either North Hollywood or Van Nuys.

Like all Horror's Hallowed Grounds articles, we ask you, the reader, to treat the homes (and their owners) featured throughout the


The site of the bus crash and rise of Friday 20th Jake circa 1987


The location today is directly right across the street from CBS Studios

All of the fraternity houses were filmed next to the USC campus in the location known as Sorority Row located just off of Figueroa on 28th Street. The party that Chris and JC go to is at the Beta Epsilon house, which is where Brad lives.

Director Fred Dekker told me the interior of the Beta house was used in the film, however, when I visited, it did not resemble the interior as seen in the film. My guess is it has been remodeled over the years, and sadly the famous rock wall no longer exists.


Chris & JC are out of place at the Beta Epsilon House circa 1987


The house as it appears today near the campus of USC

Now we get to the main sorority house in the film, which is the Kappa Delta house where Cynthia lives. The house is located at 716 28th Street in Los Angeles right next to the USC campus and just a few doors down from the Beta house. From the front the house still has the same basic look, however, it doesn't look nearly as nice as it used to. The French windows and fancy balcony have all been substituted for a much more generic appearance.


Chris & Cynthia fight off zombies in front of the Kappa Delta house

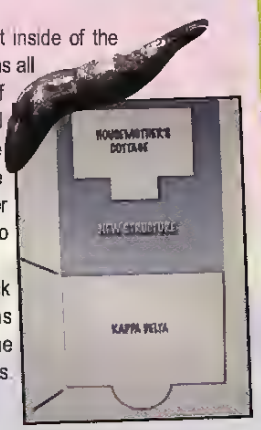

The house as it appears today on sorority row near USC

The houses across the street haven't changed too much over the years, just the trees and bushes have grown in a great deal more.

The house has undergone a major remodel that added a whole new section to the rear where the Housemother's cottage used to stand. The exterior of the cottage was actually just a dressed up garage. Check out the diagram below to see how it was laid out in comparison to today.

The interior of the Housemother's cottage was built inside of the same garage. As for the interior of the Kappa Delta, it was all shot inside the sorority house with the exception of Cynthia's bedroom, which was a set built inside the old Woolworth's. With the addition added to the house, the interior has changed a great deal. The curving staircase that was once just to the left as you entered the front door is now gone, and a standard stairway has been added to the right of the doorway.

The hallway that leads from the front door to the back room is still intact as well as the back room, however, it has undergone a complete remodel. The basement of the house was a set built inside the old Woolworth's. Basements are not common in homes in California.

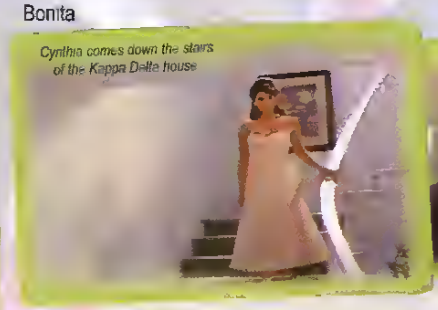


Director Fred Dekker talks about an early test screening and re-shoots, "After a disastrous preview, we went back and did a few days of re-shoots, which comprised the 'tool shed' sequence. The side of the sorority house, including the fire escape and the tool shed, were built INSIDE the old Woolworth's building off Lankershim in North Hollywood (no longer there, of course). We also re-built the living room in the sorority there (where cat-loving girl meets zombie cat) in order to shoot Detective Cameron's face off with the zombies crashing through the French doors."


Brad shows up dead for his date

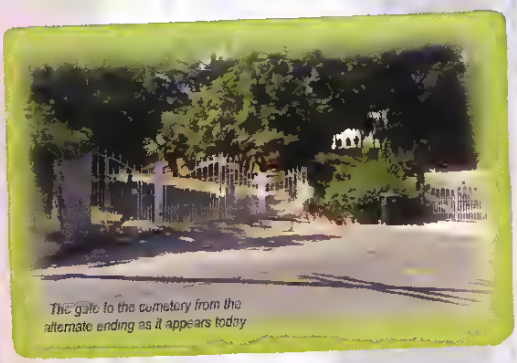

No more Brad just more trees

Dekker talks about the infamous alternate ending. "As scripted, the movie ends with Detective Cameron's zombified, still-smoking corpse shambling away from the sorority. He plops face-first onto the ground and his head splits open, emitting the usual torrent of squiggling creeps. Camera follows them across the concrete and under a wrought-iron gate. We then boom up to reveal the Crestridge Cemetery sign, then see the alien spacecraft from our opening lumbering overhead with searchlights roving the grave stones in search of the canister that started this mess in the first place." The gate of Crestridge Cemetery is actually the gate to the Wattles Garden Park a block north of Hollywood Boulevard where Franklin Avenue meets Sierra Bonita.


Cynthia comes down the stairs of the Kappa Delta house


Today the stairs have been moved and completely remodeled

Dekker continues: "It was an awesome ending. But the final effects shot (a motion control miniature) was not complete the first time we previewed the movie, and the studio -- in their infinite wisdom -- told me to shitcan the whole thing and come up with a new ending. Hence zombie dog. Once the effects shot was done, I cut it into the TV version, which had to be expanded for time."


The gate to the cemetery from the alternate ending as it appears today

I would like to thank Fred Dekker for his time and help. Without him this article wouldn't have been possible. Until next time . . . the hunt continues!

To check out other Horror's Hallowed Grounds articles from the pen of Sean Clark, please be sure to log onto DreadCentral.com for all of his original articles, which feature more extensive information than what is available to appear in the pages of HorrorHound! Also, be sure to stop by the various horror conventions throughout the year that Sean will be attending (including HorrorHound Weekend on July 6-8) to say hi and discuss the many situations Sean has gotten himself in producing these great articles!

HORRORHOUND'S GUIDE TO

MARVEL ZOMBIES



The Origins Seen in issues #21-23 of the Ultimate Fantastic Four (written by Mark Millar with art by Greg Land), a young Reed Richards discovers an alternate universe (thought by readers to be the normal Marvel (616) Universe). He is duped however (as is the audience), by an undead version of himself, who plans on making the Ultimate Universe his new feeding ground. Young Reed Richards is teleported to the zombie world which (partially unexplained in origin) is crawling with the world's greatest deceased heroes. Magneto, one of the last living heroes, helps Reed return home. Word of mouth led to the popularity of the story and led to a extended life for the characters.

The Mini Series and beyond Magneto becomes zombie food in the early pages of the white hot mini series but the herald of Galactus arrives to warn the planet of "the great one's" impending appearance. The zombie heroes then proceed to eat the herald (Silver Surfer). Galactus arrives and is eventually defeated and devoured. All while this is happening, the zombie-versions of the Fantastic Four (who have been under arrest in the Ultimate Universe making brief cameos throughout) make their return to the undead world. In Ultimate Fantastic Four #30-32. This storyline sees Ultimate Dr. Doom arrive to threaten the world of the zombies.

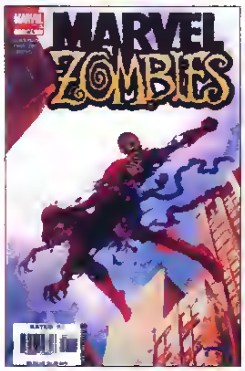
Loose Ends Exiles #85-86 features a zombie Wolverine who becomes a minor placement in the alternate-world hopping ongoing series. A Marvel Zombies one-page parody ad was produced with 'Zombies' artist Sean Phillips and originally published in Wizard #180. The ad featured zombie Colonel America, Spidey and Iron Man spoofing the classic Hostess Pie comic ads (or in this case, meat-pies). Also, a one-shot featuring Peter Porker: The Amazing Spider-Ham was released and sees a zombified version of his character (see above circle).

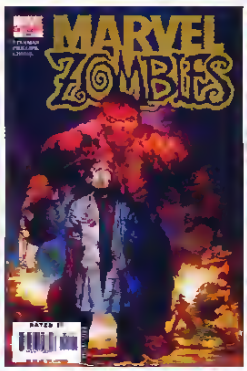
The Future As seen last issue, it was announced that Ash (*Army of Darkness*) was to make his way to the Marvel Zombies universe for a new adventure. *ADD* #13 ends with a chilling finale and a first look at what's to come. Check it out - in stores NOW! The mini-series (see circle left) will be in stores soon after this issue hits stands!





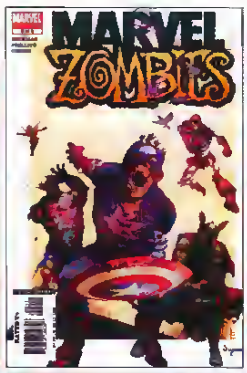


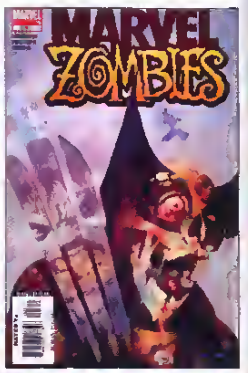






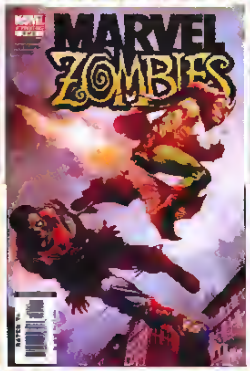


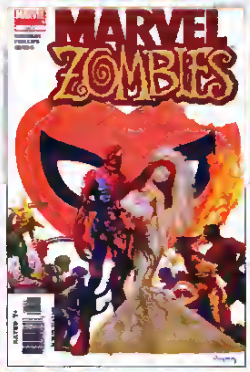


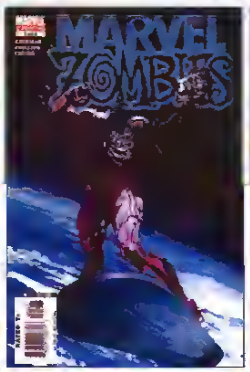


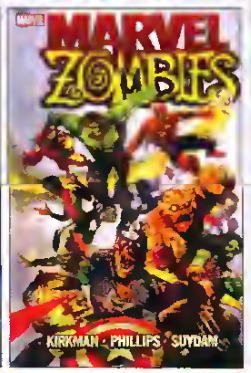




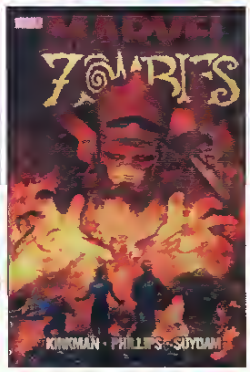




















Cover This: *Issue two of the Marvel Zombies comic book series was the only of the five to not have a variant cover.*

DIAMOND SELECT TOYS



The Toys Many fans have taken it upon themselves to customize their own line of Marvel Zombies figures, however, the punsts out there have anxiously awaited the time they could head out and purchase the legit material. While the wait hasn't been amazingly cruel, we are finally treated to the first releases of the license in the form of a Marvel Select action figure (Spider-Man) as well as an amazingly-detailed collector statue (left) based on the cover of Marvel Zombies #5. Look for both items in specialty stores late summer/early fall.

















MORE ZOMBIES

While the proverbial can has been opened (finally) in the way of 'Zombie' merchandise, what else can us collectors spend our hard-earned cash on? Here are a few choices: The WizKids toy/game line of Hero Clix/Horror Clix have dished out the first samplings of Marvel Zombie figures in the form of rare Spider-Man, Wolverine, Colonel America and Hulk Zombie Clix chase figures. While finding these in stores could prove impossible - eBay hunters can snipe 'em for around $50 a pop!





While the initial Spidey announcements were made from Diamond Select (see above), Toy Fair in New York presented two more exciting Zombie collectibles for consumption: Colonel America Zombie (the Marvel Select action figure) and a series of Marvel Zombie Mini-Mates figures. Look for these in stores this fall!

Cover This: *There are seven known variants to Army of Darkness #13 (only three of which are shown above).*

Joss Whedon has been one of the biggest influences in the push of super women in film and television, placing these once solely-fragile characters in positions of leadership and courage - it was with Buffy the Vampire Slayer that in doing this, Whedon created a icon stretching various genres and linking comic fanboys, sci-fi nerds and HorrorHound alike. During her seven-year run, Buffy went head to head with vamps, werewolves, demons, zombies, gods and evil itself... but when no monster could stop her, it was the show's creators themselves that finally beat the Slayer, by finishing off the television series in a climactic seventh-season finale that saw Sunnydale, CA implode on the hellmouth the series revolved around. Five years later - every one of us Buffy fans are finally receiving something new, and more so - something genuine. Joss Whedon himself has stepped back into the shoes of lead-writer via this new Dark Horse comic book series - Buffy the Vampire Slayer Season 8! Following the events of the seventh season, Buffy finds herself, with watcher Giles, rebuilding the fallen watcher council and creating a home and base for the hundreds of new Slayers all around the world, to help teach and hone their powers (season seven ended with a magic spell giving every potential slayer their inherit abilities). An old foe returns while Dawn has an entirely new and LARGE problem. What else is in store for Buffy in this long-anticipated return!? 24 issues are planned and we cant wait!

Shown at right is the cover art for the first three issues of the new Buffy series as well as an interior sneak peek into the first issue, featuring Buffy and a host of new slayers!



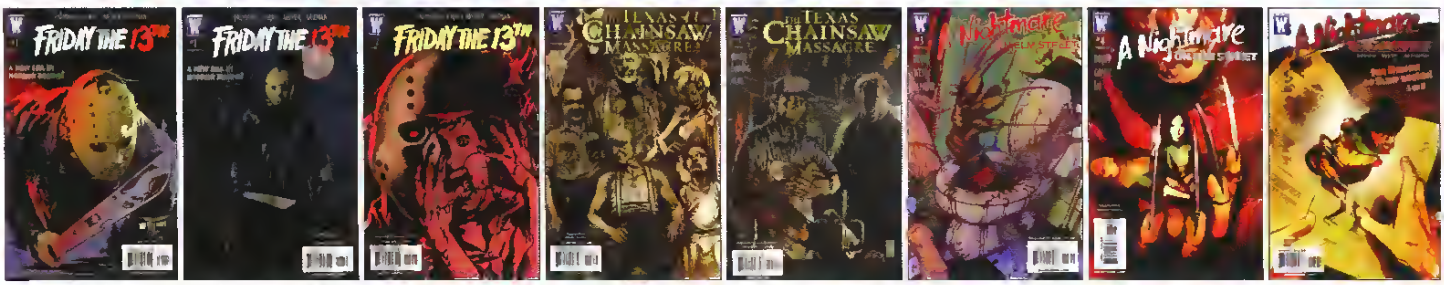
Below: On top of the number of new zombie comics (story below), we have also been treated with a new Turistas comic book directly from Fox Atomic themselves (the comic division that is) as well as more Se7en-centric comics (Greed shown below). Make sure you check out your local comic shop frequently, so as to not miss a single horror comic, hitting stores weekly!



The zombie outbreak has begun, not in the streets, but on newsstands everywhere. Currently assaulting your local comic shops are a wide variety of undead-influenced titles. In the one-shot '68, we see our military brethren pitted against the flesh eaters. Zombies VS Robots is a new series from the Eisner Award-nominated team of artist Ashley Wood (Popbot) and writer Chris Ryall (The Great and Secret Show). The story centers around a plan to protect and clone a lone surviving baby from a post-apocalyptic world overrun by the rabid recently resurrected.

After only having released a single issue, fans are already fed quite the task in collecting the new Marvel Comics series based on the Stephen King Dark Tower novels. The Gunslinger is Born is the basis for this new mini-series and shown at right, a number of new and exciting ways to find it are available. The regular and variant covers (such as a Jae Lee sketch edition and a Joe Quesada drawn cover) make up what is available for the initial issue, while a sketchbook for the series has already been released and a Marvel Spotlight special on the series. Check out the seven-issue comic series, now hitting stores.





The Wildstorm/DC series of New Line Cinema House of Horror icons (Freddy, Jason and Leatherface) continues to see release with an ever-impressive line-up of covers. Thankfully, Wildstorm has not made an effort to release too many variant covers, other than the initial releases of each title. Shown above is the first and second issues of Friday the 13th (with the variant #1 cover), issues two and three of *The Texas Chainsaw Massacre* and the third, fourth and fifth of *A Nightmare on Elm St*.

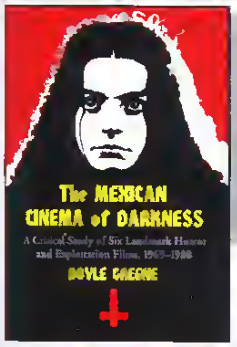
Did You Know? *Stephen King's Lawnmower Man was turned into a comic in 1981 by Marvel's Magazines Group.*



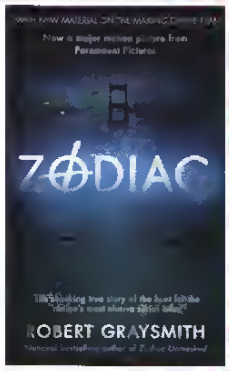
Psycho, Birds, Vertigo .. you've seen the movies - now see the 3D tribute! Alfred Hitchcock The Master of Suspense is a new pop-up book from Kees Moerbeek The 16-page over-sized book focuses on the most popular of Hitchcock's features and retails for $29 95 Any suspense fan must check this one out!



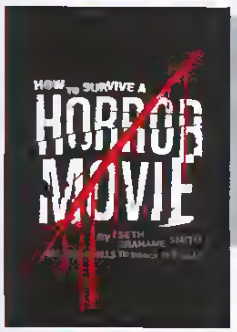
The Manga collection of the original One Missed Call series has been trade paperbacked and made available thanks to Dark Horse Comics The story tells of students who receive phone calls from themselves possibly from the future



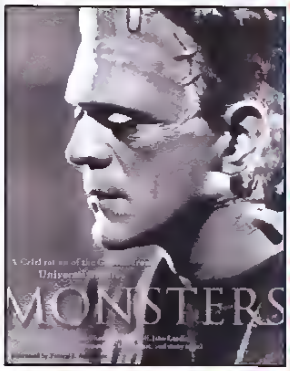
What looks to be an interesting read for genre fans comes The Mexican Cinema of Darkness A Critical Study of Six Landmark Horror and Exploitation Films, 1969-1988 by Doyle Greene This paperback, which will be released this summer retails for $35 and follows the social upheaval and tragedy in 1968 as Mexican horror cinema shifted away from masked wrester flicks and toward darker, more explicit films, which can be called "avant-exploitation " This work covers six of those films, from 1968's *El Topo* to 1988's *Santa Sangre*. From the author of Mexploitation Cinema



The all-new paperback-release printing of the Robert Graysmith novel Zodiac, which now includes a special chapter on the making of the film with photos A great pick-up for fans of the film for a low price of just $7 99



Available for a suggested retail price of $14 95, Seth Grahame-Smith's paperback 'How to Survive a Horror Movie' teaches readers how to cope with every kind of horror movie obstacle, from ax-wielding psychopaths to haunted Japanese VHS tapes. Full of illustrated instructions on avoiding ghosts, serial killers, haunted cars, murderous pets, telekinetic prom queens, and countless other hazards, How to Survive a Horror Movie is essential reading for movie buffs of all ages!



Monsters. A Celebration of the Classics from Universal Studios is a $29 95 priced illustrated book from Universal themselves Beautiful on-screen and behind-the-scenes photos from the studio's vaults, the background stories of Dracula, Frankenstein's Monster, the Wolf Man, and the other classic characters



Available June 4th, Steven Schneider's book: 100 European Horror Films provides a lively and illuminating guide to a hundred key horror movies from the 1920s to the present day SRP is $22 50



Originally shown last issue, the Giallo Scrapbook series from Midnight Media has finally received its second installment featuring more information and bloody color photos of some of the greatest films of the genre's history (including *Autopsy, Delirium, Crimes of the Black Cat, Off Balance, Blow Up, Body Puzzle* and *Lady of the Lake*) This book is available at www.midnight-media.demon.co.uk



Three more installments in the Dark Horse reprint series of the Oldboy manga collections are on the way Volumes 1 thru 3 are currently available and the books retail for around $12 95 a piece

Got Horror Shirts?

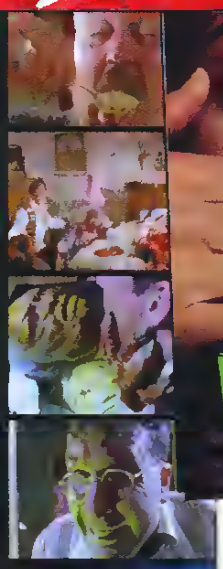
It doesn't get as simple for horror shirt fans than remembering one site: horrorshirts.com! A series of off-the-wall and official shirts for Rowdy Roddy Piper, Tom Atkins, PJ Soles and a plethora of designs based on the characters from *Critters, Halloween, House* and *The Warriors* - we recomend you check out some of these killer designs next time your looking for something cool to wear.

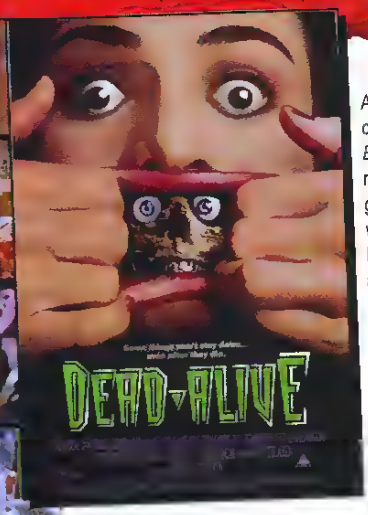


Did You Know? *A special edition box set of Oldboy is available on DVD featuring the first installment of the manga.*

Gore Hound

Dead ALIVE









It has been 15 years since the Oscar Award-winning director Peter Jackson completed his splatter masterpiece *Braindead*. True GoreHounds should be no stranger to this film, as it is unarguably the gonest movie ever to splash its way onto screens across the the globe. Earning over 15 film festival awards from around the world and thrusting the director into the international spotlight, a problem arose when the film was to be distributed in the United States. A horror picture titled *Braindead* was released just two years earlier starring Bill Pullman and Bill Paxton, thus tying up rights to the name and forcing Vidmark Video in 1998 to change Jackson's title to *Dead Alive*. This film is not Jackson's first foray in splatter filmmaking though, the initial being a little low budget sci-fi styled gore film aptly titled *Bad Taste*. Jackson's love for gore can be clearly seen in this first film, which was shot only on weekends with a cast of friends. Funded by Jackson himself, it took nearly four years to complete filming, as it went on to become a instant cult hit upon release. His second picture was called *Meet the Feebles*, a spoof on the Muppets complete with drug abuse, extortion, AIDS and even a crucified Kermit. Jackson, a bonafide GoreHound himself, wanted to make his third film about zombies, especially after viewing such genre greats as *Evil Dead* and *Re-Animator*. Having become fully funded by the New Zealand Film Commission, he now had a sizable budget to make what most people in the US now called *Dead Alive*.

Now with a large budget to play with, Jackson was set to shoot his new film. Like a true genre fan, the director was well versed on what gore scenarios had been performed already in cinema and what had not; thus *Dead Alive* is packed with splatter moments not stolen or replicated in any other film of its kind. Jackson's genius in the arena of gore filmmaking is unparalled, as he dreams up some of the most repulsive and ambitious cinematic moments to ever stain 35mm film. Everything from pork fat, latex, polyfoam, human hair, ultra slime and gallons of maple syrup were put to good use. Over three hundred liters of blood per minute come splattering from beneath a lawn mower in the most goretastic moment in the movie. Yes, our hero uses a lawn mower to cut down a room full of zombies (in the gonest scene ever caught on film) as he slips and slides in a huge puddle of blood and guts! Not to say the only redeeming value of the film is the amount of blood-letting, but some really funny gags are at work as well. *Dead Alive* is not a serious horror film by any means. Its mix of gore and black humor could be best compared to films like *Evil Dead 2* and *Texas Chainsaw Massacre 2*. Lets be honest... how could you get away with this much over-the-top blatant gore and still be taken serious? In fact, Jackson's goal was a Buster Keaton-style film with lots of blood. His aim was never to have too much dialogue, just enough to set up the story and characters. A fast-paced action-packed feature to say the least, as Jackson admits he doesn't like boring movies. Oddly, in the film, the hero is trying to keep the zombies inside of his home. A refreshingly new take on zombie films we have all come to know and love. Astoundingly, the movie was finished slightly under budget. This allowed Jackson and lead-actor Timothy Balme a unique opportunity to shoot one more scene on the last two days of filming. Referred to as 'the baby in the park' this moment in the film offers up no gore, but lots of laughs. Jackson, who never made one cut from the original script, says this is his favorite part of the film. The farcical nature of the film led to British and Australian authorities allowing the film to exist and run uncut. In Germany, the film did find the sharp edge of the blade as it was seriously edited down. In the states, the film was released on video in 1997 with some cuts as well, although it was originally available on VHS in either rated (85 minutes) or unrated (97 minutes) versions. The film was later released in widescreen as an uncut DVD that is still lacking two minutes of footage currently found on most uncut foreign DVD releases (which clock in at 99 minutes, yet lack the widescreen element in most cases). That means that the film has yet to be truly released uncut in America. Another reason to get that region free DVD player?



Fans are anxiously awaiting Jackson's approval for a new special edition DVD release, however, with pending law suits with New Line over *Lord of the Rings*, producing other feature films such as *Halo* and his own new directional work, there has been little time for Jackson to focus on this fifteen-year-old landmark. Rumors still persist that the director will return to splatter filmmaking in the near future. Can we really expect him to top the level of red seen in *Dead Alive*? I guess GoreHounds will just have to wait and see.

HorrorHound was lucky enough to catch up with the stars of *Dead Alive*, Timothy Balme and Jed Brophy. Timothy plays Lionel Cosgrove, the hero who is up to his armpits in zombies and body parts. Jed Brophy plays Void, a punk thug who is turned into a zombie by Lionel's overly possessive zombie-mother when he takes a piss on her grave.

HorrorHound Hi guys, thanks for taking some time to chat with us GoreHounds. First, how does it feel to star in the gonest film ever made?

Timothy Balme: The cult status of *Braindead* has only recently become apparent to me. I was invited to a horror convention in Germany last year and it was great to meet the fans in the FLESH. They tell me it still is the bloodiest film, so it must be... they're the experts! To be a part of that feels great. As Peter repeatedly said during the shoot, as we would go for another gore shot. 'This one is for the fans!'

Jed Brophy: It feels great to be in the bloodiest film made to date. Horror is one of my favorite genres and to be a part of cinematic history is a buzz.

HH: Timothy, speaking of the red stuff, what was it like to be covered in so much fake blood on a daily basis, and were there ever moments where you questioned your decision to be involved in such a physically demanding and sticky film?



Did You Know? *Director Peter Jackson was born on Halloween, 1961.*



TB I never questioned it. I think the shoot was 14 weeks in all and it was my life for that time. There was nothing else. 14 hour days door to door. It was a great ride, but the massacre sequence was relentless. Six weeks from memory and in continuity. So each night my costume was hung up to dry - literally. In the morning, I'd come to the studio and it would be stiff, totally rigid like cardboard. The blood dried hard. So I'd put it on and they'd hose me down to get it back to normal - wet and gory.



HH Jed, your character, Void is involved in a number of the more disgusting moments in the film. What was your favorite one?

JB I think my favorite Void moment in the film was the toilet flushing set-up. Mainly because it was a confined space and lots of humor from the crew and, of course, just Tim and I in the scene... so lots of focus on us.

HH Timothy, in your opinion, what scene in the film, do you feel is the most vile?

TB I would have to say the custard/puss scene with Mr Matheson's great line 'Mmmm, rich and creamy. Just the way I like it.'

HH The film has a truly morbid sense of humor did this carry over between takes among cast and crew?

JB Yes, the morbid humor affected everyone in the end. I think we all became immune to disgusting situations and definitely the jokes became more over-the-top.



HH The baby in the park scene is considered to be Peter Jackson's favorite moment in the film. Timothy, what was that scene like to film and did you have a lot of fun doing it?

TB It was the very last thing we shot. In fact, I think we sort of shot it in secret because officially the film had wrapped and the completion guarantor said it wasn't affordable - and it wasn't 'necessary for the story'! (Can you imagine if Peter had cow-towed to that *Braindead* without the park scene!) Lots of fun to shoot, for sure. I love that shot of skiing down the slope and taking out the picnic. That was the first and only take I think. It just worked.

HH Jed, can you tell us any fun stories from behind the scenes on set while making the film?

JB There were many, but the one that stands out for me happened in the early days in the studio. There was lovely carpet all through the corridors leading to the dinning area and for the first two days we happily traced blood and gore with us wrecking the carpet. On one day a group of elderly folk were on a tour through Avalon (the studio) and happened upon us at lunch. There we were, me with my guts hanging out, Mum with pus dripping and Father Cruder with no lips. As you can imagine, they were horrified and took off like a flash.

HH With so much slippery blood and other bodily fluids splattered all over the floors and walls, did both of you or any other cast members succumb any spills or injuries?



TB The only person I remember getting hurt was my stunt man. He kept turning up to work in neck braces and stuff (which kinda made every one a little nervous). So in the end, me and Peter quietly decided that I could do the remaining stunts.

JB Yes, I had a rig break on me when I'm cut in half and leap on Tim in the bathroom scene. The cable snapped and I landed on my chin. I also fell down the stairs when walking using my legs as crutches. Apart from that we had very few incidences. Everyone got great at navigating gore.

HH What were both of your thoughts about the totally off-the-wall storyline and the party sequence leading to the insane finale?



JB By that point in filming, nothing seemed too over-the-top. We were immune to gore per say and so many of the crew had cameo appearances it became just another set up really, for me anyway. Richard Taylor and his crew, I think, were the ones holding their heads and groaning as their budget for the effects was limited.

TB Weirdly I never though about it. I just trusted Peter completely. Like I said - it was all for the fans!



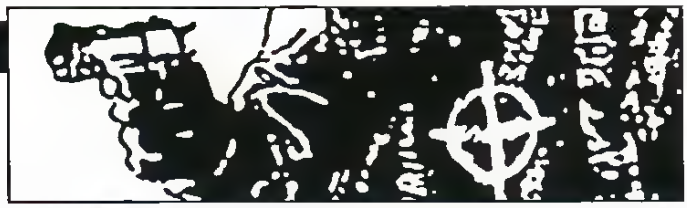
Interesting? *The Godfather of Gore, H.G. Lewis recently revealed to HorrorHound that he's never seen Dead Alive.*

DISCLAIMER

First and foremost, HorrorHound does not seek to glorify the actions of serial killers or mass murders over the course of these articles. Our only interest is in providing some insight into the public intrigue surrounding the actions of these individuals. Our goal is to provide a kind of history of films based on serial killers as well as the influence they have had on cinema in general. Since the year 2000, several biographic style films have been released in mass numbers and frequency, based on some of the most heavily publicized serial killer cases in the United States. Some of these films leave little to the imagination, while others just begin to scratch the gritty surface of these morbid true tales.

Hollywood has borrowed many key elements from these real life monsters and the murders they have committed moving horror away from its science fiction roots and into the realm of reality. Films like Psycho (based on serial killer, Ed Gein) ushered in a new style of horror film. HorrorHounds now needed to believe that what was happening up on the screen could really happen to them outside the theater. The evolution was inevitable with current events and an ever changing complex world. You might find yourself conflicted, asking "am I sick for watching serial killer films?" The first television broadcast film to introduce the public to a true serial killer murder case was based on the Manson murders titled Helter Skelter. When Helter Skelter aired as a two part television mini-series, in April of 1976 on CBS, it averaged 36.4 ratings/54 share over two nights and is the highest rated two-part made-for-TV movie ever. America's morbid fascination and curiosity was well documented on those two nights. Serial Killer movies can work on many levels, some as a courtroom dramas others as crime documentaries, and mostly as creepy horror films. Let's now look at our next article to cover these maniacs and the films about and inspired by them.

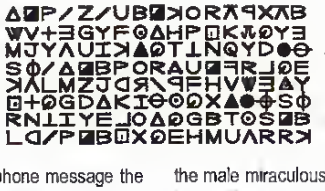
THE ZODIAC KILLER



The most infamous serial killer of our time... and he may still be out there. The American Jack the Ripper who taunted and toyed with police by sending a string of threatening letters spanning several decades. It has now been nearly forty years since the Killer first gripped the San Francisco area with fear. While his body count may not have been tremendous, his story is truly infamous. Today are we any closer to finding closure to what can be best described as the ultimate cold case? One thing is for sure, filmmakers are eager to capitalize on the real-life atrocities surrounding the brazen killer. In the last few years, several films have been released based on the Zodiac. In fact, one picture a year for the last three years to be exact. The newest being directed by David Fincher (*Se7en* and *Fight Club*) complete with A-list acting talents Jake Gyllenhaal, Robert Downey Jr. and Mark Ruffalo, based on the 1986 best-selling novel Zodiac by author David Graysmith. With a steady supply of films, Hollywood's fascination with the Zodiac has never been stronger.



In California, during the late '60s and into the early '70s a large number of serial-styled homicides were being committed. Many of these seemingly random murders in the San Francisco Bay Area turned out to be the work of the elusive killer, who called himself 'The Zodiac'. The first deaths linked to the Zodiac occurred on December 20, 1968, around 11:00 pm, as a teenage couple sat parked on Lake Herman Road in Solano County California. Later that night a light-colored vehicle entered the parking area with the lone teens. The couple were found dead, both the teens were shot to death with a .22 caliber weapon. Twelve shots were fired total; ten shots found their target while the other two went unaccounted for. To the police's best efforts, no suspect in the case could be apprehended.



Then on July 4, 1969 another young couple were parked in the Blue Rock Springs golf course parking lot in Vallejo, California. In a phone message the Vallejo Police Department received at 12:40 am, a double murder was reported. The anonymous caller gave great details involving the shooting of a couple with a 9mm luger and where to find their bodies. He also revealed his involvement in the before-mentioned slaying the previous year. The police had already been alerted by other teens to the Blue Rock crime scene, and arrived to find the couple critically injured. The female victim was later pronounced dead on arrival at Kaiser Foundation Hospital while the male was rushed into surgery for his injuries. After sufficiently recovering, he was able to give a detailed description of their assailant. The shooter was described as a male in his late twenties, 5'8" tall, with a stocky build, a large round face and wavy brown hair.

A few weeks later, on July 31, 1969, the *San Francisco Examiner*, *San Francisco Chronicle* and *Vallejo Times-Herald* each received letters claiming the Vallejo murders. Each letter was one-third of a cryptogram that the killer demanded be published on each newspaper's cover page by August 1st. The eerie contents within the message contained intimate details only the murderer could have knowledge of. He also promised another killing spree would take place if his demands were not met. Even though each was worded slightly differently from the rest, the letters shared the same facts, and each ended with a crossed-circle design that become the Zodiac's signature.

This code was to be solved and reveal the Zodiac's true identity. The Cryptogram composed of three parts was solved within one week by a North Salinas, CA, high school history teacher and his wife. It turned out that the claims made in the *Chronicle*'s letter were false, and never revealed the killers identity at all. The Vallejo Chief of Police requested another letter with even more irrefutable facts to prove the author was the killer. A second letter arrived at the *San Francisco Examiner* on August 4th. Three pages in length and revealing even more credible details, there was no question this was the person who committed these vicious acts. It also is the first time the murderer refers to himself as 'the Zodiac'. Each following letter began with the introduction, 'This is the Zodiac speaking.'

Then on September 27, 1969, a couple were picnicking at Twin Oak Ridge on the western shore of Lake Berryessa. They saw a man fitting the Zodiac's description watching. He then proceeded to duck behind a tree about 20 feet away. After a few moments he re-emerged, now wearing a black four-corner hood complete with a bib baring the Zodiac's crossed-circle symbol in white. The masked man approached the couple with gun in hand. He demanded their car keys and money, stating he was an escaped con who had killed a guard, stole a car and now had nothing to lose. After forcing the female to hog-tie her friend, the mask stranger then bound her as well. Next, in the same monotone voice, he told them he would have to stab them. Starting first with the male, who was stabbed six times, he moved on to the female, stabbing her a total of ten times. She died two days later due to her injuries. As in the previous attack, the male miraculously survived the encounter making a full recovery, later giving detailed information such as noting the killer's hands were shaking during the attack and his voice had a slight drawl. While these bits of information were valuable, they did not put the police any closer to catching the killer. A short time later the Zodiac called in his latest murder to the Napa Valley Police telling the authorities again where to find the victims. He also left an inscribed message on the victims car door in black magic marker. It read:

Vallejo
12-20-68
7-4-69
Sept 27-69-6 30
by knife

Saturday, October 11, 1969, a San Francisco cab driver picked up a fare headed for the Presidio, which lies at the northern tip of the San Francisco's peninsula. After reaching Presidio Heights, the passenger shot the driver in the head two times at point blank range, killing him instantly. Whether the murderer was traveling in the front or the back seat is unclear, but at some point the victim's wallet and keys were taken, and then the killer cut

Zodiac Fact: *Robert Graysmith's best selling book, Zodiac, has been reprinted 38 times.*

off a large piece from the cabbies shirt, which was now soaked in blood. Directly across from where the cab stopped, witnesses in a second story home reported seeing the killer robbing the driver and cleaning the cab of prints. They called the police immediately and made a full report. Two officers happened upon the killer walking down a nearby street, but made no attempt to detain him since they were looking for a black male, based on a bad description from dispatch. Two days later, the *Chronicle* received another letter from the Zodiac. Inside was a swatch of the cab driver's bloody shirt. In the letter, the killer claimed responsibility for the homicide. He also said: 'School children make nice targets, I think I shall wipe out a school bus some morning. Just shoot out the front tire + then pick off the kiddies as they come bouncing out.' The letter also had the crossed-circle where the return address is printed.



The killer sent more letters and swatches of the taxi driver's bloody shirt. He made claims of more killings but gave no details to support them. He told the police he was too clever for them, and would now make his murders look like common crimes and accidents. He also sent a diagram of a crude bomb style device he had built that could be used to blow-up school buses.

Sunday evening, March 22, 1970, a young woman was driving with her infant daughter down Highway 132 in San Joaquin County, when a driver of a light-colored car began honking his horn and flashing his headlights at her. As she pulled over, the driver informed her one of the wheels on her car was wobbling badly. She pulled over as he offered to assist in fixing the loose wheel. Then with a lug wrench he pretended to tighten the nuts, but actually removed them completely. When she drove away the tire came loose and fell off. He offered her a ride to a filling station to retrieve help. As they drove for a while, they began to pass a number of filling stations with the male driver repeating "that's not the right one." It became clear to the female passenger, she was going to have to make a run for it. As the car stopped at a stop sign she ran away, up an embankment, tightly clinching her child, and quietly hid in the shadows. The woman eventually reached the police station where she saw a sketch of the Zodiac hanging on the wall. She informed the desk sergeant that the driver fit the description. When the police found her car it was smoldering. It seemed her abductor had returned to set fire to her crippled vehicle.

Over the next few years the Zodiac continued to send cards and letters to his favorite prominent newspapers. Speculation grew as to the true author's identity. One last letter was received on April 24, 1978. The author ended this letter with the following words, "I am waiting for a good movie about me. Who will play me? I am now in control of all things." This final letter was later revealed to not be written by the true killer. Claims arose that the ambitious homicide Inspector Dave Toschi (whom was brought on when the cabbie was shot in 1969) was the author of this last letter. In the end, the Zodiac claimed 37 murders while the police could only verify 5. The killer had eluded authorities but the case remained open.

One suspect's name became closely attached to the case. Robert Graysmith's seminal book, ZODIAC touted 'Robert Hall Starr' as number one suspect in the San Francisco Bay murders. One cannot reflect on the Zodiac case without mention of Arthur Leigh Allen. A convicted child molester who served as the inspiration for the pseudonymous 'Starr' in Graysmith's novel. He first came to the attention of the Vallejo Police Department in early October 1969 when he was interviewed in regards to the murders. Then in September of 1972, the Santa Rosa PD searched Allen's trailer for any evidence that might link him to the murders. Nothing was found and after hand writing samples, finger and palm prints were taken from Allen, and compared to those taken from crime scenes and the killer's letters, no credible evidence or match of any kind could be made linking him to the murders. Allen even passed a polygraph test. Nothing materialized to connect the suspect to the killings over the many years that followed. However, many other strange nuances existed that confirmed to many that this man was unquestionably the Zodiac killer, the most interesting was an odd watch Allen owned baring the name Zodiac complete with the same crossed-circle symbol associated with the killer. Allen later died in 1992 of a heart attack due to complications from diabetes. Was he really the killer or is the Zodiac still at large?

ZODIAC BIG PICS



What may be considered as much of an insult to the police force's inability to catch the Zodiac is Hollywood's instant attraction to the killer. It has been reported that Steve McQueen based his character in *Bullitt* (1968) on homicide detective Dave Toschi, who worked the Zodiac case. The first film to be truly inspired by the killer however, was the 1971 Tom Hansen film, *The Zodiac Killer*.

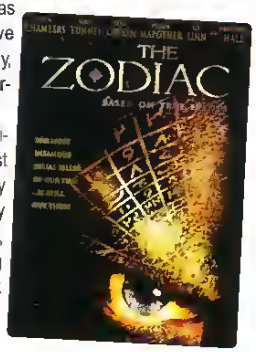
The Clint Eastwood film *Dirty Harry*, released just months after the Hansen-helmed film, featured a killer who calls himself 'Scorpio' who kidnaps a school bus full of children, threatening to kill them (inspired by a similar threat made by the real-life Zodiac).

In 1985, *The Mean Season* starring Kurt Russell was released. Focusing on a journalist who is contacted by the 'Numbers Killer', the film was also influenced by the Zodiac. A 'Gemini Killer' appeared in the movie *The Exorcist III* in 1990. Other film and television moments feature similar-named characters , all lending from the originality of the Zodiac's calling card (such as seen in Millennium and Nash Bridges).

An HBO made-for-television film starring Edward James Olmos premiered in 1996 entitled *The Limbic Region*. It was directly-based on the Robert Graysmith book, Zodiac.

In 2005, a film by Ulli Lommel was released titled *Zodiac Killer*. The film detailed a new copycat killer who comes in contact with the original Zodiac. This marked the first in a series of new works based on the elusive killer.

A limited-release feature film called The Zodiac was released in March '06 which featured a Vallejo detective becoming obsessed with the killer. Directed by Alex Bulkley, this is the last film released to feature the Zodiac on a smaller-scaled budget.



In 2007, a big-named production was finally released utilizing all of the original names and events from history - a first for film. Produced by Warner/Paramount and directed by David Fincher, *Zodiac* was directly based on the book by Robert Graysmith. Shot in San Francisco and Los Angeles, the film is the most accurate portrayal of the events spanning multiple decades and featuring an all-star cast: Robert Downey Jr., Anthony Edwards, Jake Gyllenhaal, Chloë Sevigny, Mark Ruffalo, Brian Cox and Clea DuVall.

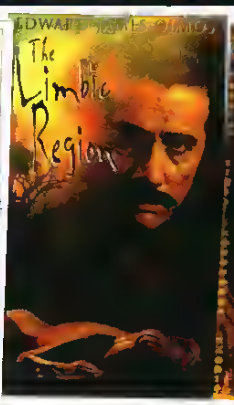
ZODIAC INFLUENCED FILMS

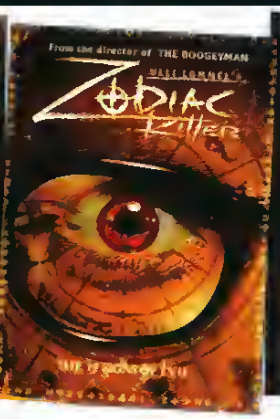
The Zodiac instantly attracted filmmakers attentions when he began his exploits in the late '60s. Below is a list of movies inspired by or in the vein of his crimes. Check out these movies, in order of release.

The Zodiac Killer (1971)
Dirty Harry (1971)
The Mean Season (1985)
Exorcist III (1990)
The Limbic Region (1996)
Zodiac Killer (2005)
The Zodiac (2006)
Zodiac (2007)







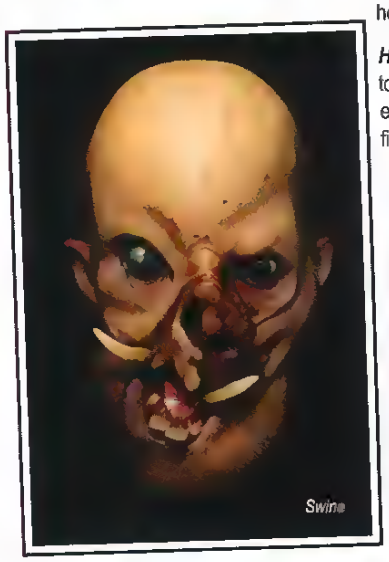




Zodiac Fact: *Many FBI reports still classify the Zodiac case under the heading extortion.*

THE MORBID VISIONS OF CASEY LOVE

It is truly astounding to be able to bring to life the morbid visions that exist in the deep recesses of the human brain. The dark inhabitants that spring forth when an artist is able to bring these horrors into the realm of the third dimension, but few artists are able to properly illustrate and bring their visions to life quite like artist Casey Love. His original creature designs contain a deep dedication to realism and anatomical accuracy. Aliens, mutants and zombies are but a few of the monstrosities to inhabit Casey's amazing portfolio of work. His name is often associated with his own special brand of self-produced collectibles, model kits, statues and masks. Be it sculpting, painting or design, his attention for detail is one of his many hallmarks. Casey has also worked in all industries offering sculpting, painting and molding services to the model kit, statue ,toy, special fx and video game industries as well as private collectors. He has graciously taken some time out of his busy schedule to discuss his work, influences and personal history with us in an effort to help get to know him better.


Swine



HorrorHound Can you give us a history of your career, starting with your earliest artistic endeavour to your very first special effects film project?

Casey Love: I started out with sculpting back in 1999. I was not really doing anything artistic at that time. In fact, I was running my own skateboard company. I was getting tired of working in retail (skateboard shops etc.) and wanted to pursue a career as a make-up effects artist. So, I moved around in search of effects schools. Ended up in California and attended a few different schools in Hollywood. There I studied basic make up effects, mold making and casting that sorta thing. I had attempted to make masks earlier on, back in 1998 and failed pretty miserably at doing it. I did not understand mold-making, latex or how it all worked. After going to school and getting some basics, I went back home to Washington where I lived at the time. For seven years I studied and worked every day for hours on end, showing off my stuff wherever I could to help build-up my name and reputation. Going to different shows, being online and on the message boards like NightOwlPro, The HMA, Monster Lab etc., using all that stuff as a way to communicate with people as well as build up clientele. I then started doing a lot of work for hardcore collectors, painting pieces and so on. I also showcased my work at model kit conventions like Mad Model Party in 2001 and then Wonderfest in 2002 and 2003. Then I started hitting mask making really hard with my own original designs and doing masks for companies like Death Studios and myself. Most of my own stuff is what sold best, offering high end pieces for collectors is what I became known for. I then met effects artist, Steve Wang at a convention, he later called me up and offered me a job at Tatopoulos Studios on the film, *The Cave*. That's where I got my first big break working on special effects. I was there briefly for three days under Steve Wang, sculpting on the six foot mutant eel creature's body.


Diseased


Butch

HH Can you tell us more about your special effects background in the film industry and the films you have recently worked on?

CL: After *The Cave*, I didn't do any movie work for a few years. Then, while I was at Tatopoulos with Steve Wang on the *Illidan* project, Tatopoulos received *Resident Evil 3*, and *Dead Girl*, so I was brought in to work on them. My job on *Dead Girl* was brief, and then I immediately jumped into *RE3* where I did a lot of zombie appliances and worked on painting the final creature suit. Then I was personally asked by Patrick Tatopoulos to design a little ghost girl for the film 'The Messengers' so working off of Patrick's design I executed the final sculpture and painting application. Most recently I worked with Tatopoulos on a film called *Trick 'r Treat* (not a remake), I did all the paint work on the werewolf suits. Back in August, I got a call from one of the shop managers (again under Steve's recommendation) to work at ADI on *Alien Vs Predator 2* where I worked under Steve Wang sculpting the hybrid suit, and did some paint work on a few of the


The enormous and highly detailed Plague Wolf.

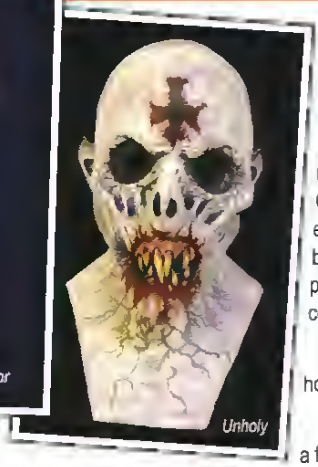

Casey's perfect vision of the Cycoplasm mask.

Check it: *To view more of Casey's work and possibly purchase items go to www.caseylovedesigns.com.*

Facehuggers. One of the interesting things about working in these shops is anything can come up. I did some sculpture work on a maquette for a film called *Blood* and a four-headed dragon for another film, which was mainly headed by veteran effects artist Joey Orosco.

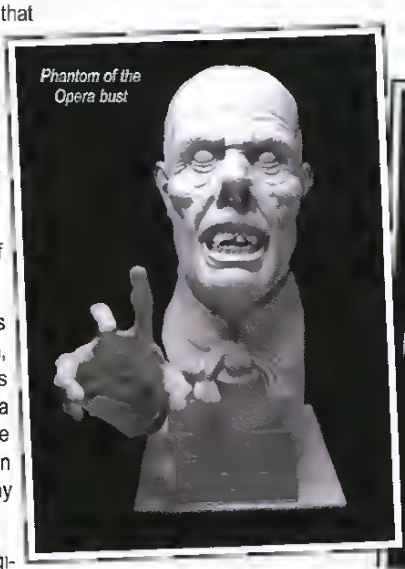

London After Midnight

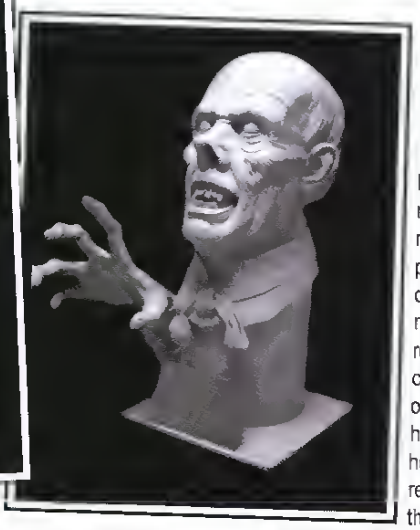

Visitor


Unholy

HH: You have worked with different effect shops over the years. Have you ever considered a staff artist position at a company or is it better to free lance?

CL: Yeah, it would be great to have an opportunity at a staff position, those positions don't become available all that often, and that position has never been offered to me. With freelance, you have a different variety of things to work with, as with a staff job you have to work on whatever comes in the shop. If money is an issue, a staff job is a lot more stable.


Phantom of the Opera bust



HH: Who and what are some of your main influences currently?

CL: Right now, as far as 2D artists go Bernie Wrightson, Frank Frazetta, Carlos Huante, Basil Gogos. As far as 3D artists go Ray Harryhausen was a huge influence, Steve Wang who I've learned more from in past year than anyone, Takayuki Takeya, everyday life and just looking around.

HH: You are known for your original design pieces. Looking at today's market, it's being dominated by horror movie icons and comic book characters. Do you see this trend ever changing in the future?

CL: No not really, I don't see it changing because there are a lot of comic related movies being made today. Original designs are a tough thing to get going, but we need original designers, without them we wouldn't have classic monsters from *Frankenstein*, the *Creature from the Black Lagoon*, etc. There are films that have a built in audience, they always take precedence as far as Hollywood is concerned.

HH: What is your favorite horror film? and movie monster?

CL: I have to break that into a few categories. One of my all time favorite classic movie monsters is the *Phantom of the Opera* and then there are vampires like Barlow from *Salem's Lot* and *Nosferatu*. Favorite horror movie, I do not have just one favorite. I love classic zombies stuff like Fulci's *Zombie* and *Day of the Dead*. *King Kong* is another favorite and werewolf films both old and new.

HH: You've done a lot of collector pieces in the past though your company, the Clone Factory, are you still doing that today?

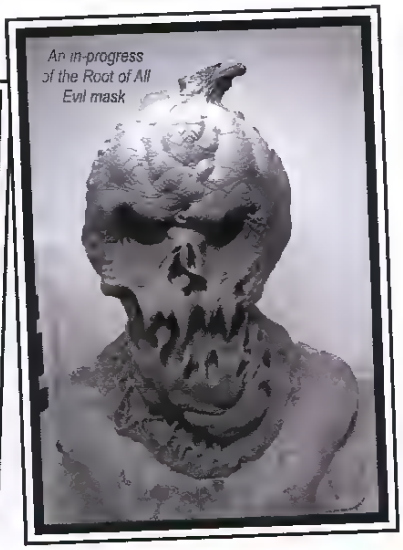
CL: Yes, but these days I have not been doing much latex masks for collectors. I am no longer really offering much service as far as painting pieces (for collectors) that is done by other artist. I am sticking to my own stuff at this point. So I am not really involved much in the way of the collector scene at present. I am still offering these new translucent resin heads. They look like silicone or a wax head, but are very translucent and realistic. The difference is obviously they hold up forever. I mean they never deteriorate like latex or shrink so they always stay at true size. They also capture the detail better since you do not have to deal with so many pinholes and problems in the casting. It is much clearer all around and they look amazing.


Harryhausen's influences are clearly seen in this piece.



HH: Back to you building quite a name for yourself in the mask com-




An in-progress of the Root of All Evil mask

Did You Know? *More recently, Casey's work can be seen in the horror ghost film The Messengers.*


Various shots of Casey's Troll


Sculpted by Casey Love, painted by 3Demonic

munity. Can you tell us a bit more about your history with mask making?

CL: In early 1998, I started by purchasing a mask making monster kit from Monsters Makers. I had absolutely no knowledge on the subject at all. My first attempt was a *Hellraiser* Chatterer, no actually it was like a bug creature head. I had no idea what Ultracal was or how to use it and even after reading a book on it I still had no clue to what I was doing. So those molds never survived, they were really terribly done. It was a frustrating start for me and a real let down because I thought I would be up and making mask in no time. Sculpting was of course very foreign to me as well. I then started to learn a few years later anatomy, actually learning forms and muscles and that greatly improved my work. It was really going to a few of the schools to get basic fundamentals down that made the most difference. I was mostly self taught, but picked up a lot of techniques from artists who would share with me along the way. As far as the figures are concerned, it was learning out of magazines like Amazing Figure Modeler picking up tips and techniques from those. Since I lived in Washington, I had no contact with other artist I had to get on the internet and that is kind of how I really got in touch with other mask makers. We began going back and forth sharing tips and techniques so I picked up a lot of stuff that way. I was working really hard sculpting like twelve to thirteen hours every day. Making molds on my own in my parents garage. Then, I started to get good at it. By posting my stuff on the internet, collectors started to find out about me. Basically from there I built a reputation and working relations with different collectors. Doing work like painting other artists blank masks and then making and selling my own original designs. I have painted thousands of masks if you tally them all up. I was nearly doing two to three hundred masks a year.


Casey's anatomical detail is captured in this Hulk piece

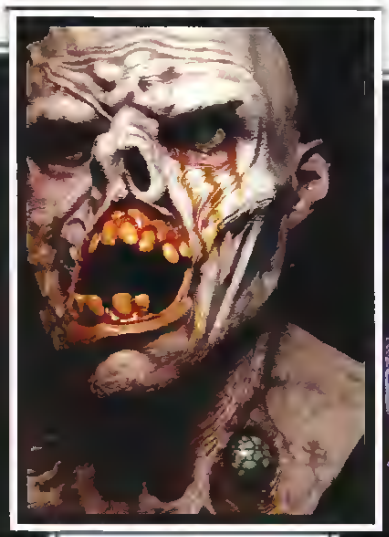


HH: You've done everything from model kits to masks and now even movie effects. What are some of the things you have planned for the future?

CL: For the near future, I'm doing some fine art bronze art pieces, but fully finished off more than what is typically seen in bronze art. Art is open to interpretation, but what I usually see in bronze art looks unfinished to me. I want to do fully finished pieces that have pour texture, wrinkles and everything . Extreme fine art bronze pieces. The first of which will be the *Phantom of the Opera*. All of this came about from doing a bronze sample piece for Blizzard Entertainment. Model kits and statues are always going to be an interest for me. Full size resin busts. And of course there's always going to be movie work.


Seeker statue







Casey Love's original Reanimator piece shown with two paint schemes

Web Plug: *Check out www.deviantart.com for profiles of Casey Love and other similar-styled artists.*

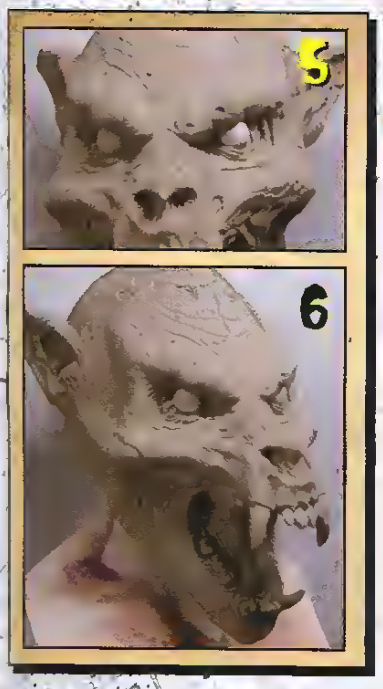


THE MAKING OF A HORRORHOUND

BY MONTE WARD

When *HorrorHound* said they wanted to do something with me, I didn't want to do the same old interview thing, so I suggested bringing THE *HorrorHound* to life or undead-life as the case may be, and doing a step-by-step tutorial of the process. They showed me an awesome piece of artwork that Jeff Rebner had done for one of there ads (see issue 5), I used that as a springboard and took the elements that I liked from the design and worked from there (sketch above). Once the concept was done, it was time to move into the fun part – sculpting! For life-size or larger pieces, I prefer to use a water-based clay called WED (EM210), this is a softer clay which allows me to build up forms quickly. I begin with a slightly customized foam armature bust and start throwing clay on it, at this point not much matters. Next, I start using my fingers like a rake to make rough shapes and start forming the foundation of the sculpture, this is the most important stage, this is where all of the piece's structure comes from (Pictures 1 and 2). It's very important that you pay extra attention to the anatomy of your subject because if the structure or anatomy is off, then it will come through in the entire piece. I also insert marbles into the sculpture to form the eyes, this makes it easy because I can sculpt around them and they will remain round.





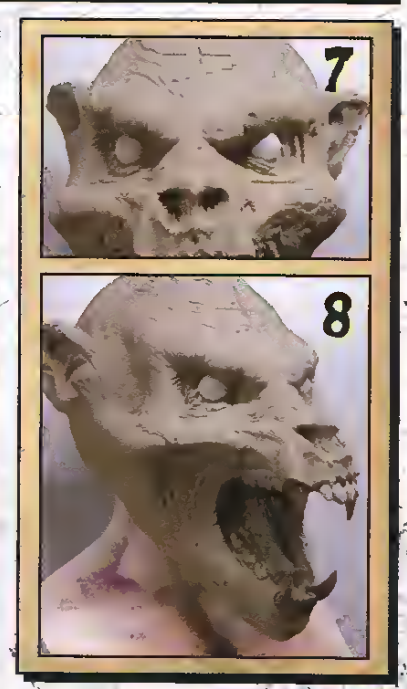
After the initial rough-in stages, it's time to grab some tools. I go in with very large rakes and refine the forms, concentrating on the larger forms like the bulb of the head, jaw and cheeks (Pic. 3). At this point, I just keep working in stages with progressively smaller tools refining more and more, roughing out more shapes until I'm satisfied (Pic. 4). Now I need to smooth out all the rake marks. I use a small amount of water and a round sponge in small circular motions and brushes for the tight spots, until it's all smoothed out (Pic. 5, 6).

Now it's time to start into the secondary detail, this is all the creases, folds and lines. For this, I use various loop and carving tools (Pic.7, 8). Once I have most of the detail carved in, I will go in and brush the detail down with a little water on a brush, this is to soften any hard lines and round off any sharp corners. At this point, I go back and forth with adding small bits of clay and carving bits away, brushing down as I go. This design calls for a lot of rotted skin and exposed bone, I could go as tame or as crazy as I want. I choose to go crazy.

Next, I work my way into texturing and final detail. It's best to let the clay firm up a bit, so it will hold detail better. Texture can be applied with texture stamps or individually sculpted in with tools, I like to mix and match. I start with texture stamps, a texture stamp is made by brushing latex on a small spot of a positive textured surface, for example the outside of an orange works great for skin pores. Once it's dry it's peeled off and you have made a stamp with a negative texture. The texture stamp is pressed into the clay and the texture is transferred to the surface.

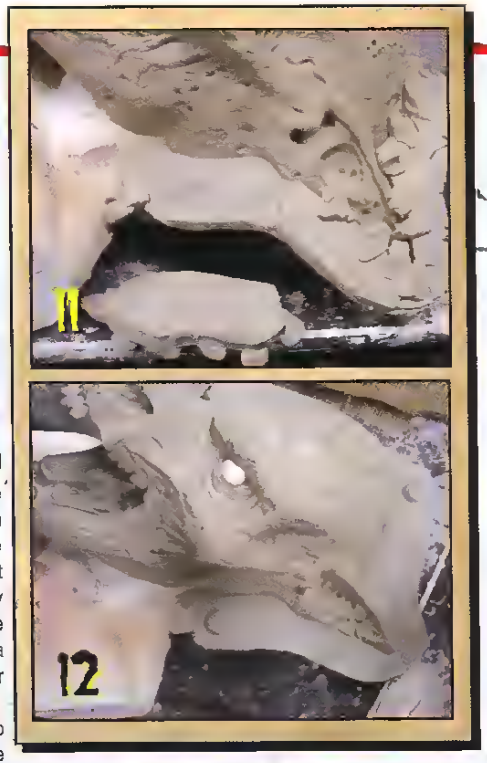
For this piece, I use three stamps, two craggy textures from bricks and a small round texture. It's not necessary to texture every square inch, I try to break it up into areas that I want to bring attention to. I also use a small loop tool to lightly texture a few areas with some subtle creases of skin, to make the skin look shriveled and dried out more.

Now it's time to prep this baby for molding. I cut off the canine teeth for casting purposes, the canines will be molded in silicon and cast out of translucent resin. The sculpture gets



HorrorHound: *Send us your sketches and sculpts based on the HorrorHound design seen in this article! The best pieces will win special prizes and be featured in future issues of the magazine!*





sealed up with a good layer of acrylic clear coat.

Once the clear coat is dry, it's time to build the clay wall which is going to separate the two halves of the mold. For this I use #10 (EM100), another water based clay. I work from one side to the other cutting 3/4 inch sheets of clay and cutting them to fit around the sculpture.

Depending on the piece, the dividing line should run up the side of the neck, outside of the earlobe and over the top of the head (Pic 9), the mold wall can extend out 1.5 to 2 inches out from the sculpture, all depending on personal preference. I use little wads of clay as supports on the other side of the clay wall (Pic 10). I then use a custom-made loop tool to cut out half circles, that way when the two mold halves are put together they will key together the same way every time.

Now we move into the molding, for this I use a plaster-type cement called Ultracal 30 I mix the first batch on the thin side and start by brushing a layer onto the entire surface with a 1 inch chip-brush tapping it into all the detail. When doing the first layer, you want to cover it all. Working in small batches, two or three more layers are added that are reinforced with burlap. This is done by dipping the burlap into the plaster and applying it to the mold.

Once the first half is done, all of the #10 clay is removed from the sculpture (Pic. 11) and the halves of the mold that are going to separate are given a good coat of past wax, this is important because the mold's halves will lock together if you don't (Pic 12). Little wedges of clay are placed on the wall, these will serve as pry points to help separate the two halves later. Now plaster is applied to the front half, the same as I did the back half, but now I have the luxury of laying the sculpture on its back.

After the two halves are complete, the plaster is left to cure over night. Okay, the next day the seam is filled down with a rasp until the seam line and pry points are clearly visible all the way around the mold, the halves are GENTLY pried apart. I can't stress enough to take your time separating the two halves. The clay is removed from both halves of the mold and the mold is scrubbed with a soft brush and water to fully remove all the clay, then the molds get scrubbed with a solvent to remove any clear coat residue

Now the mold is ready to cast in. The two halves are held together with a ratchet strap, and the entire mold is filled with latex and left to dwell. The longer the latex is allowed to sit in the mold, the thicker the casting, this is because the plaster mold is porous and removes moisture from the latex and the latex gels Then the latex is poured back out, but since the surface of the mold removed the moisture from the latex we are left with a uniform gel coating on the walls of the mold, this is left to set up over night before the casting is de-molded. A good way to tell if it's ready to de-mold is to wait until the latex turns from white to a yellow color. I lightly baby powder the inside to keep the latex from sticking to itself before carefully removing the casting.



The casting is trimmed and the seam line is removed using a dremil with the felt tip Any flaws or bubbles in the casting are patched. It's then given a good bath with soap and water and let dry.



Once it's dry I move onto the painting stage. I base coat the piece with a latex based paint, then layers are built up on top of it with FW acrylic inks. I use a Iwata HP-BH airbrush to apply the paint Typically a piece can have anywhere from 15- 35 layers of paint. For this piece I start with a light off-white base coat (Pic 13), and then go in with a dark mossy green. This early on I'm just doing a random break up with it (Pic



Check It: *Check out the HorrorHound for yourself at any of our many convention stops mentioned this issue!*

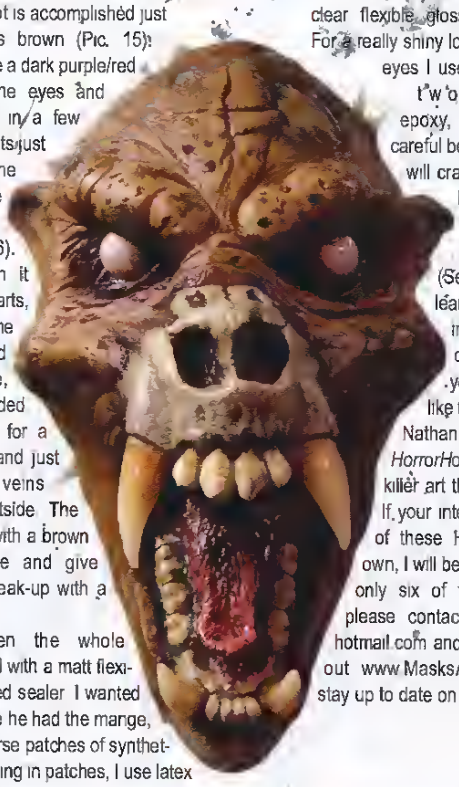




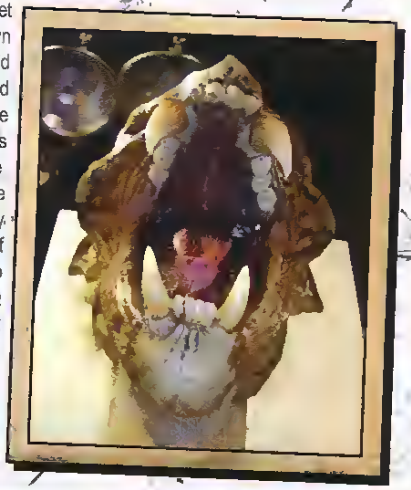
14) Then I use a burnt umber brown and start pulling out some of the darker shadows, and also lightly misting the entire skin to darken it down, a lot is accomplished just using this brown (Pic. 15). Next I use a dark purple/red around the eyes and sparingly in a few other spots just to tie the scheme together (Pic. 16). To finish it off, I go in with a muddy green wash on the bone parts, wiping the high spots with a cloth to bring out some highlights. Then the eyes and teeth are base coated with an off-white, the eyes I decided to leave white for a demonic look and just added some veins around the outside. The teeth I shade with a brown near the base and give them some break-up with a very thin black



Then the whole piece is sealed with a matt flexible water-based sealer. I wanted him to look like he had the mange, so I apply sparse patches of synthetic fox fur, working in patches, I use latex to glue the fur on. I then gloss the areas that I want to look shiny and wet with a clear flexible gloss sealer. For a really shiny look to the eyes I use a clear two-part epoxy, but be careful because it will crack if the latex is flexed.



That wraps this puppy up. (See final photos). Thanks for checking my article out. Hopefully you learned a thing or two, and got a little insight into what goes into making a monster. Now get out there and spawn your own creation! I'd like to also thank Aaron and Nathan for trusting me with the *HorrorHound*, and Jeff for his killer art that inspired this piece. If your interested in owning one of these Hounds for your very own, I will be offering a small run of only six of them. For more info please contact me at dreggs88@hotmail.com and don't forget to check out www.MasksAndMonsters.com to stay up to date on everything new.





ROADKILL ON THE ROAD with HORRORHOUND

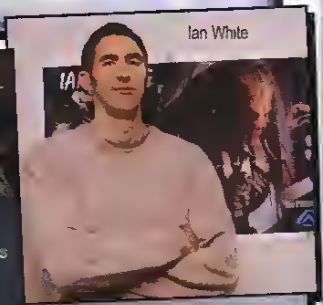
MONSTER MANIA 7

February is not known for being an ideal month for convention travel, but that did not seem to stop HorrorHounds from invading the Crowne Plaza hotel in Cherry Hill, NJ. Celebrity guests for this year's winter event included: Tobin Bell and Shawnee Smith, complete with victims from each film in the *Saw* franchise. A *Monster Squad* reunion, complete with director Fred Dekker, monsters and now-grown-up 'Squad' members. *AVP* guests included Ian White (Predator) and Tom Woodruff Jr. (Alien), who has also played other iconic monsters, such as Pumpkinhead and the Gill Man in *Monster Squad*. *Friday the 13th*'s Jason Voorhees actors Warrington Gillette (*Part 2* unmasked), Kane Hodder (*7,8,9,X*), *The Devil's Rejects* star William Forsythe, Emily Perkins (*Ginger Snaps*), Caroline Munro (*Maniac*) and Crispin Glover (*Willard*) were all were eager to make the trip to meet adoring fans, as some guests were unable to attend due to weather restrictions. *Saw* fans were given a rare opportunity to have their picture taken while wearing the screen-used infamous bear trap device from *Saw 2*, thanks to its owner Rich Gonci and crew. Screenings of Crispin Glover's film were held for those willing to pay an additional $25, which included a free signature. The dealer room was jam-packed with all the latest horror collectibles for those rabid-enough to get their paws on all of it. Overall, the show was a great event and we look forward to covenng the May convention! *A special thanks to Al Kiesel who provided many of the photos seen in this article.*













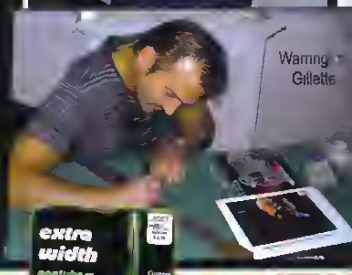










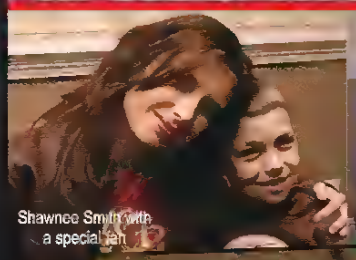






 Quoteable Quotes: *"Where the hell am I supposed to find silver bullets? K-Mart?" ~ Ryan Lambert (Monster Squad*

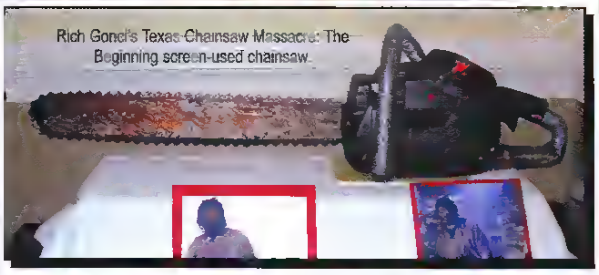

A display case featuring a number of screen-used *SAW* props.


Shawnee Smith with a special fan

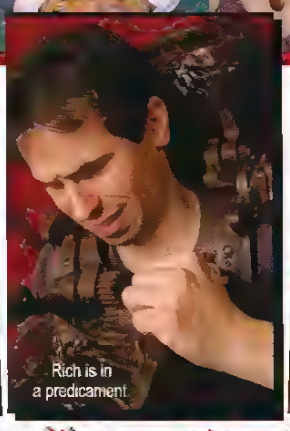

Noam Jenkins






Rich Goncl's Texas Chainsaw Massacre: The Beginning screen-used chainsaw


Tobin Bell


Rich is in a predicament


The trap



INTERVIEW WITH KURT RUSSELL

CONTINUED FROM PAGE 19

This is not a character you necessarily have to pull for, but you find yourself (endeared) to.

HH Having done stunt work in previous films like *Backdraft*, did you do stunt work while playing a stuntman?

KR I always do whatever I can always do what I'm comfortable doing. I can do faithfully and with what the director and I would like to try and present in the movie. If I can do that I like to do it, and I've done that all my life. *Grindhouse* was no different. I'm pretty good in a car, so I could do a lot of what we had to do. That's what I do in this movie is drive. I've done a lot of stuff in the past, and this was fairly extensive. There's a car chase that's fairly extensive. You know, a lot of stuff behind the wheel.

HH So was there a reason it took you so long to swing back around to horror?

KR The truth is I just read scripts. I don't really think in terms of genres. I have my desires about things I'd like to do. At the end of the day, you want to work with good people and you want to work with a script you find interesting and a character that you think would be fun to play. Every once in a while that comes together, that reality happens. You have a really good director with a really interesting screenplay and a really interesting character to go after. Many times the screenplay might be kinda good, but the character is okay. You might have a great story with great characters, but the director who has, maybe he or she doesn't succeed in pulling off the picture. Maybe you don't catch lightning in a bottle with a character that perhaps has a strong screenplay. There are all these variables and, I've never been one to try to put too much credence on figuring it all out. I always respond to a screenplay, I respond to a character and then ultimately, I do need to sit down with the person who is going to make the movie, because it is the director's medium. It's their vision and that's what must be captured on film. And ultimately they are responsible for what's up there. I read scripts, I don't say "Oh I'd love to do something quirky comedy in the world of *Big Trouble in Little China*" and then send my guys out to look for that. I don't have guys, I have one guy, Rick Nicita. Rick's process is unknown to me. I don't know how Rick goes about working for Kurt Russell, I've never asked him. Rick and I are very close and we're good friends and I answer his phone calls. When he calls, he's got something to say and when he doesn't, he's got nothing to say and I don't bother him. That's just the way we've worked together for a long long time. And I really like it and he understands me and he understands that I love to go to work when I go to work. I don't want to know everything that's going on out there, who's up for what and any of that stuff. I just want to know what's available that they want me for and we make our choices. I don't actively pursue much, I'm not an active pursuer. I wait and see what comes along. When it looks like a good character with a good director that looks like they might be able to pull it off, hopefully the studio is one that's behind it. And the ever-important truth of our business [illegible] many of those things [illegible] the director, the script and the character come together you have to deal with paying. People deny that and pretend that it doesn't exist, but money is a part of this business. And sometimes the scripts just not as good as the amount of money you are worth and vice versa. When those moments come together that is in fact when you go to work. Sometimes there's great material and great people and you realize they've got a lot less and you'll do it for a lot less. There are other times that you feel like your being taken advantage of and then there's other times when there's something that you feel like it's not that good right now, but if we go to work on the script and we work hard maybe we can make this better and the director wants to do that and they want to pay me a lot of money. So you know what, it's worth it to work on this thing.



HH Obviously everything came together for you and *Grindhouse*, so what do you think about the film?

KR It's not a movie that is high camp. It's a movie that you might have seen in 1975 or 1980, that I might have done. I didn't do this thinking that it would be a campfest. I did it cause I thought it was going to be really cool. Quentin really understands what is good about those movies. He's a professor of directology. That really is the truth. This is Quentin's next movie, and this is what I was excited about and I loved the opportunity of working with Quentin in his next real movie. I've just enjoyed his movies so much. And then to not only not be disappointed, but to be further impressed on the movie was very special. He's in a league by himself. There's nobody like him. And I've been fortunate enough to work with some great, great directors who are spectacular... he's very different.

HH Any final words about working with Tarantino and *Grindhouse*?

KR I remember Elton John being interviewed and they were talking about loving music. And they were asking him about different people, and they finally asked him about Stevie Wonder a few years ago and his comment was "I play music, Stevie Wonder is music." Quentin Tarantino is the movies. He doesn't just direct, he's what the movies are all about. Well, at least what I like about movies. And working on the set, that's the fun you think about when anyone thinks about getting into this business. That's the circus you want to be a part of.

Quoteable Quotes: *"This car's 100% Death Proof. Only to get the benefit of it honey, you really need to be sittin' in my seat." ~ Kurt Russell (Grindhouse)*

FANtasm

Fans made their voices heard and we are proud to be able to showcase what they considered the best horror had to offer from 2006! Here is a list of the films and categories in which we allowed our readers to decide the best film, filmmakers, toymakers and moments of last year! As a bonus, we also allowed our readers to pick the *HorrorHound* Hall of Fame entry located on page 63 of this very issue! Thanks to everyone who participated and here's to another amazing year of horror!

BEST HORROR MOVIE:
Eli Roth's Hostel

BEST HORROR REMAKE:
The Hills Have Eyes

BEST HORROR DTV:
Rest Stop

BEST DIRECTOR:
Eli Roth

BEST HORROR ACTOR:
R. Lee Ermy (Chainsaw Massacre)

BEST HORROR ACTRESS:
Shawnee Smith (Saw III)

BEST GORE SCENE:
"Brain Surgery" (Saw III)

BEST HORROR TV SHOW:
Masters of Horror

BEST HORROR TOYS:
Cult Classics (NECA)

Plus: BEST HORROR COMIC BOOK: Marvel Zombies; BEST HORRORHOUND FEATURE: Serial Killers

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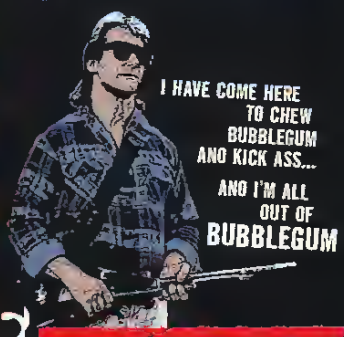












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FANtasm

Our sixth issue Collector's Spotlight has found its way to the home of David A. Webb. David shared with us his excitement of being included in this new issue. "I've been wanting to send pics of my collection in hopes of seeing it in your magazine ever since issue #1!!!" Having recently moved and finishing his "Monster" room, David shared with *HorrorHound* his fondness of the genre. "I've loved horror movies since I was 2! I collect horror masks as well as just about everything else horror!" Shown below is a great display of said masks, including some rare items in the form of original Bride and Frankenstein Monster busts. A number of Romero designs would have sure pleased the zombie maestro, whom is pictured below with David. Thanks for sharing such a great collection!









HORRORHOUND COLLECTOR'S SPOTLIGHT: DAVID A. WEBB

Send us your collection pictures and you may get your collection featured in a future issue of *HorrorHound*! Be like David and email us today! Send submissions to mail@horrorhound.com


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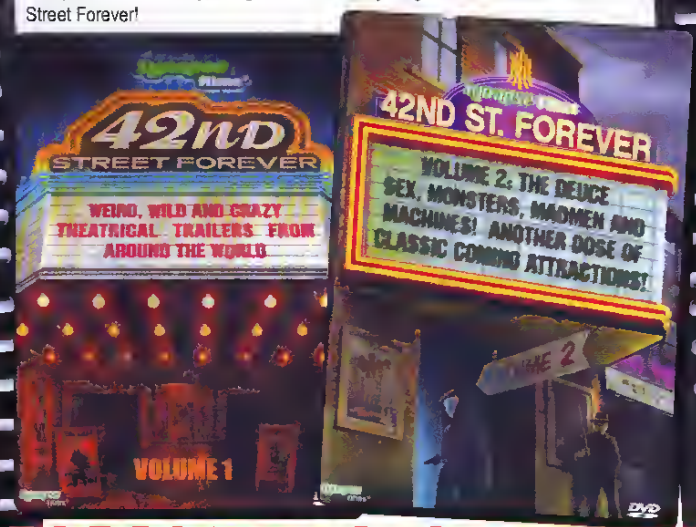
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GRINDHOUSE: 42ND STREET FOREVER

Everyone is gearing up for the highly-anticipated film *Grindhouse* hitting theaters this April. Grind-house was a term used to describe inner-city movie houses showing films with explicit sex, gory horror, violent action, bizarrely perverse plots and other strange taboo or exploitation-styled content. Unfortunately, few of today's HorrorHounds had the unique pleasure of experiencing grind-house cinema in its days of '70s glory. Old theaters that offered double features came complete with sensational low budget upcoming movie trailers: grainy images flashing bits of ultra-violence, gore, sadism and sex at its sleaziest! Getting together with close friends to make a full day of good cinematic solitude... ahhh... those were the days. When going to the movies really meant something special. Then came the '80s and home video killed the need for theaters like these. Low budget horror and exploitation titles were given a bigger and better platform for mass viewing leading to many low budget films being released straight to video and forcing old theaters to close down or returning to their pornographic roots.

Grind-houses were something every horror/exploitation fan should have had the opportunity to experience. It made you feel not like you were simply seeing a movie, but rather becoming fully immersed in the atmosphere surrounding it. From the poor quality of a film print that had been circulating for far to long, with stolen frames of film footage often leading to entire action sequences missing from the feature, to the shabby interior of the theater complete with torn seats and sticky floors. Finding camaraderie with like-minded theater patrons, while sharing laughs and shouting at the screen with no fear of persecution. Sure you can find most of the films from this era today on DVD, but where did all those enticing movie trailers go? Especially for the films yet to receive full DVD restoration treatment, now slipping into a void of obscurity.

Thanks to Synapse Films (the Rolls-Royce of Independent DVD companies) and Ban 1 Productions, we can now enjoy all these schlock grind-house movie trailers fully restored on DVD. Many of these previews were better than the films they were culled from. The 42nd Street Forever DVD series spans two volumes (to date) each with a run time of over 120 minutes. The series receives its title from the long-gone 42nd Street New York City grind-house theater. Volume one contains "Weird, wild and crazy theatrical trailers from around the world - while volume two includes "sex, monsters, madmen and machines! The latest release from Synapse titled XXX-Treme Special Edition (Available as of March 27th) is a compilation featuring some of the sexiest, raunchiest and downright dirtiest trailers from classic X rated history (adults only please!). Don May Jr. of Synapse says, "XXX-Treme is not technically volume three, but if we come out with another volume with more sci-fi, sexploitation and horror trailers like the other two releases, that will be called volume three." So take a trip to your local online DVD retailer and purchase these titles to experience real grind-house history. Long live the memory of grind-house cinema and 42nd Street Forever!



Did You Know? *In They Call Her One Eye a corpse is used for when Madeleine's eye is punctured with a scalpel!*

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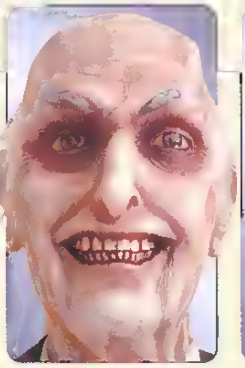
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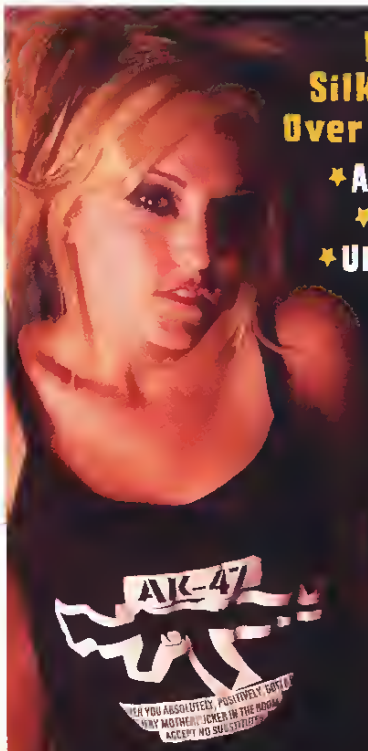
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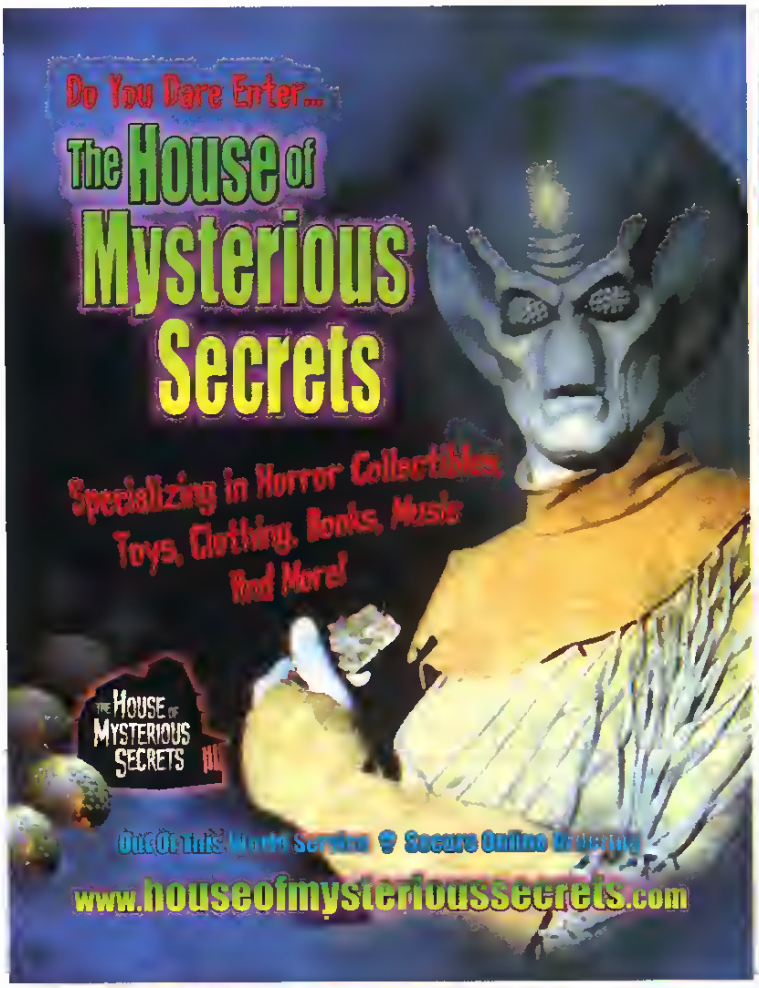
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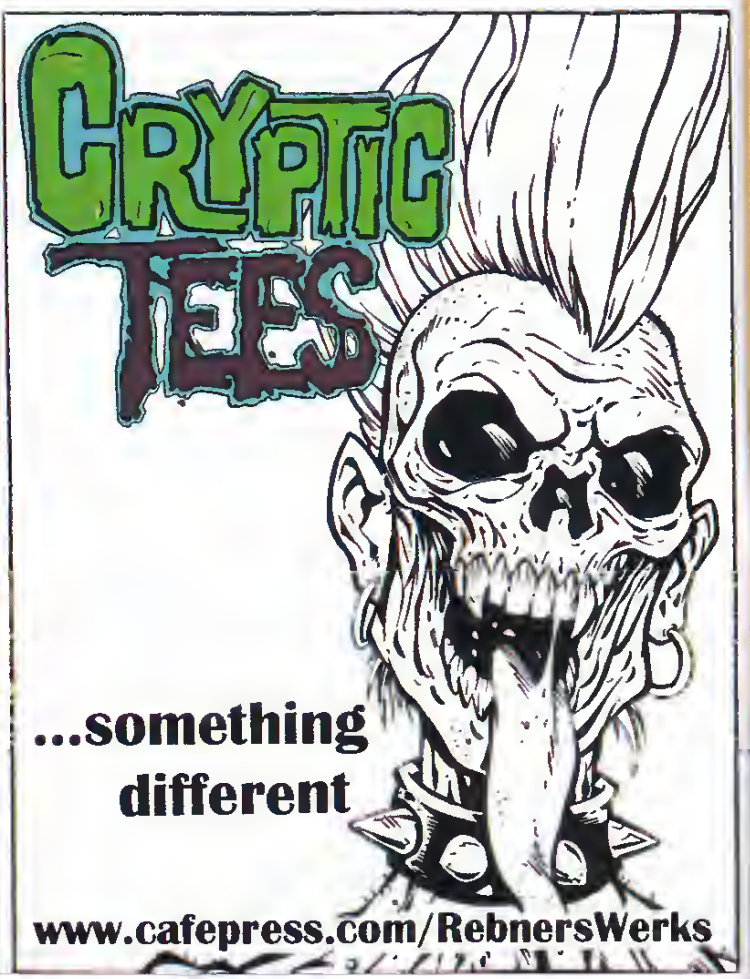
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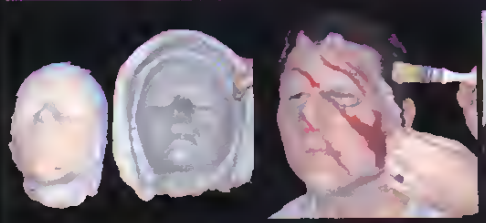
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Above Robot effect made using Smooth-On's EcoFlextm silicone rubber, Psycho Paintm, Slackertm tactile mutator and Skin Titetm on-skin adhesive and appliance builder by Stevie Bettles Creature FX, www.steviefx.com.





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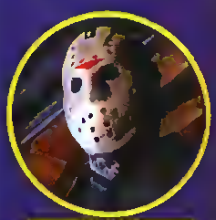
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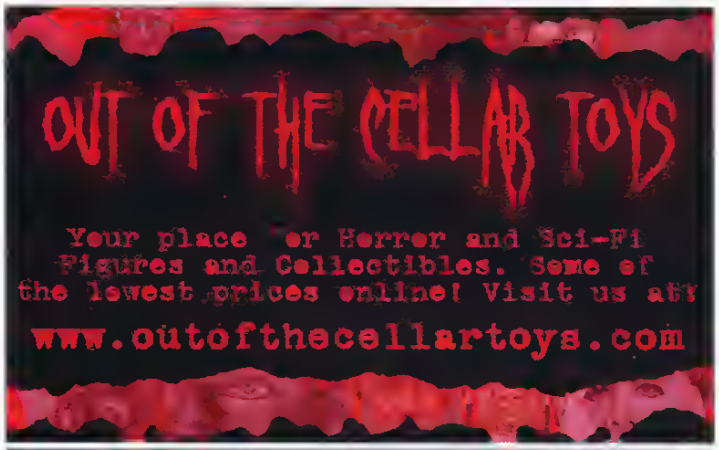
Unless you have been living under a rock, you should have heard about the legends-in-the-making, Splat Pack. Who are they and where did they come from? *HorrorHound* dissects the histories of these film auteurs and finds out why they are the future of horror cinema! In line with the history of the Splat Pack, we take a look at certain member's latest feature films - such as Eli Roth's *Hostel 2* and Rob Zombie's *Halloween*. What can we expect from two of the hottest filmmakers today? Find out next issue!

This issue, we received the first glimpse into the new 2007 toy showings from all of our favorite companies... but with Mezco's New Line Horror license and the upcoming *Lost Boys* figures due from NECA, we have just touched the top of the ice berg of cool new horror announcements. What's next in the toy realm?

At long last, one of those articles we at *HorrorHound* have been preparing since the inception of the magazine: next issue sees our guide for horror fiends. How to Survive a Horror Convention! We take a look at the dos and don'ts for any convention-goer. What do celebrities charge, what should you never ask them and more importantly, How much money should you bring!? All on the verge of *HorrorHound's* first ever official Horror Con! You don't want to miss this!

The Transworld Halloween mask and costume show has come and gone, but what announcements and showings were on display that will be the most talked about new products of the next Halloween haunting season? We take a look - company by company - at what fans can expect to find at their local costume shops this fall.

Our regular features are sure to please our readers. Serial Killers, Road Kill, FanTasm, 10 Random Questions, Afflicting Art... all will be present and accounted for as well as a special look at two of the biggest genre flicks of the '80s. *The Lost Boys* and *Poltergeist*. Which film will receive a special *HorrorHound* retrospective treatment and what will be made of the other? Check out *HorrorHound* #7 - in stores this June - for all the answers!





Want to have your company's products featured in the pages of *HorrorHound*? Contact us via e-mail at mail@horrorhound.com or check out our website at www.horrorhound.com for more information. We urge you to let us know what we may be missing. Fans can contact us about news as well - and send us letters, questions, comments and content. Show your dedication to the horror community by submitting your original art, custom memorabilia, stories, tattoos, etc...

HORROR Convention Calendar

Fear Fest
March 23 thru 25, 2007
Mesquite, TX
Hampton Inn Suites
(featuring Tobe Hooper, Ed Neal, Joe Dante, Tony Todd, Andrew Bryniarski and much more)

Cinema Wasteland
March 30 thru April 1, 2007
Strongsville, OH
Holiday Inn Select
(featuring a Helter Skelter and Faster, Pussycat! Kill! Kill! reunion)

Memorabilia
March 31 thru April 1, 2007
Birmingham, England
(featuring, Jonathan Breck, Ashley Laurence, Tony Todd and more)

Collectormania
May 4 thru 7, 2007
Milton Keynes, England
(featuring Michael Biehn, James Marsters, Anthony Head and more)

Monster Mania
May 18 thru 20, 2007
Cherry Hill, NJ
Crowne Plaza

WonderFest
May 26 thru 27, 2007
Louisville , KY
Executive West Hotel
(featuring Robert Picardo, David J. Schow, Lori Nelson and more)

Monster Bash
June 22 thru 24, 2007
Pittsburgh, PA
Airport Four Points Hotel
(featuring Forry Ackerman, Kevin McCarthy, Ben Chapman and more)

Texas Frightmare Weekend
June 22 thru 24, 2007
Dallas, TX
Omni Dallas Park West Hotel
(featuring Adrienne Barbeau, Kane Hodder, Angela Bettis and more)

HorrorHound Weekend
July 6 thru 8, 2007
Indianapolis, IN
The Marriott
(featuring Michael Biehn, Sid Haig, Tony Todd, Bill Moseley and more)

Flashback Weekend
July 20 thru 22, 2007
Rosemont, IL
Crowne Plaze Chicago O'Hare
(featuring Robert Englund, Heather Langenkamp and more)

San Diego Comic-Con
July 26 thru 29, 2007
San Diego, CA
San Diego Convention Center
(featuring Ben Templesmith, Ray Bradbury, Neil Gaiman and more)

Oct Comic and Horror Festival
October 21 thru 22, 2007
Nashville, TN
Tennessee State Fairgrounds
(featuring Jim D'rear, John Dugan, Robert Freese and more)

Have a show you would like to promote in the pages of HorrorHound? Don't wait! Contact us via e-mail at mail@horrorhound.com

Find Out More! *Look for more announcements on July's HorrorHound event online at horrorhoundweekend.com!*

HorrorHound Fans Choice Hall of Fame

From Dusk Till Dawn



Following in the paw prints of such amazing cinematic masterpieces as *The Texas Chainsaw Massacre*, *The Howling*, *Night of the Living Dead*, *Shaun of the Dead* and *The Wolf Man* - we now acknowledge the original Quentin Tarantino/ Robert Rodriguez team-up, action/horror classic, *From Dusk Till Dawn* as a true *HorrorHound* Hall of Fame movie!

For the first time ever, *HorrorHound* gave you, the fans, a shot at inducting a film into our short list of Hall of Fame titles. These are the films that rise above the crust. Peeking through with that something extra, not only makes us fans say "Damn that was a fantastic film", but a classic above most others. Not very many films exist that can be called true classics... maybe one a year, if we are lucky, can be touted as worthy of such an honor and we wanted to give our readers a chance at naming our sixth induction. Last issue we gave a list of films, each worthy of induction in their own rights. The 1977 Wes Craven masterpiece, *The Hills Have Eyes*, which not only stands up today as one of the best, but has been remade into quite a hell of a film itself. *Night of the Creeps*, the Fred Dekker space slug/zombie fear fest that slithered into the hearts of so many fans... but in the end, it was the Quentin Tarantino/Robert Rodriguez compilation known as *From Dusk Till Dawn* that won out the majority of votes and takes its seat alongside other genre greats as a *HorrorHound* Hall of Fame!

What started out innocently enough as a film, quickly turned into something of a landmark noteworthy of so many film buffs... the introduction of a style to be later seen in the instant-classics *Kill Bill* (even introducing the character of Sheriff Earl McGraw), it was the first real follow-up to Tarantino's Oscar run with *Pulp Fiction*, but the most important was the concreting of a star in George Clooney. He had been starring in the acclaimed TV series ER for some years and George was just on the brink of becoming a bonafide leading man. The studios had yet to give him a shot and it was in *From Dusk Till Dawn* that he truly jumped on stage and made the world take notice. His portrayal of Seth Gecko, a short fused, sadistic, escaped convict who with help from his mentally disturbed brother Richard (played by Tarantino himself), were on the road to Mexico for a chance at a new life, all while leaving a path of fire and blood in their wake. It was after this film that George had the chance to step into the role of Batman, and eventually (as he himself reported in MANY interviews) killed the Bat Franchise! Gecko strikes again! But luckily Hollywood had already attached the star to a number of roles and Clooney never sunk again (well, not as much), eating up screentime in such hits as *Out of Sight*, *O' Brother, Where Art Thou?* and *Oceans Eleven*. Speaking of Richard Gecko, Quentin Tarantino had been known to insert himself into his films, as a love for wanting to be an actor - it's only with *From Dusk Till Dawn* that he delivers an actual passing performance of a screen pro, as he plays a mental case whose blood lust and sexual frustrations lead the brothers into quite the situation later in the movie.



The film itself follows the Gecko brothers soon after they have made a daring getaway from a local police station, in which Richard breaks his brother out while making a run for the Mexican border and reaching freedom. In the midst of this goal, the brothers kidnap the Fuller family (comprised of Harvey Keitel, Juliette Lewis and Ernest Liu). Forcing the trio to help the brothers cross the Mexican border and joining them at the meeting-place for a later transaction - it is at the Titty Twister where the five unknowing tounsts are revealed as dinner for the occupants of the roadside dive. Vampires attack from all around, as bikers and truckers alike are devoured (and turned) in a gorific showdown that leaves the family (minus Tarantino, who sadly meets his maker in the form of vampire goddess Selma Hayek), and Richard along the ranks of effects legend Tom Savini, in his most memorable role as Sex Machine, and Fred Williamson (former football star). Not to forget the amazing amount of effects work put into this feature that could only be handled by one of the best F/X Studios in the business - KNB (featuring the work of Greg Nicotero, Howard Berger and Robert Kurtzman).

As the group of survivors are surrounded by a never-ending brood of Vampires, they are taken out one by one, leading to an explosive finale and the first step into becoming a *HorrorHound* Hall of Fame picture! The movie led to a host of Saturn award nominations and wins (including best actor in George Clooney and best horror film), and eventually spun-off two direct-to-video sequels, a comic book and video game.

Considering this is a fan-voted addition to the Hall of Fame, we thought it would be appropriate to ask said fans why the movie is so deserving of this honor. "As horror aficionados, we're used to cheering for the killer, psycho, monster, freak and in *From Dusk Till Dawn*, the criminals actually become the heroic figures in the movie. Besides, you have Selma Hayek, who can suck me dry anytime, George Clooney (Everybody be cool, you be cool!), Tom Savini's cock pistol, VAMPIRES and Cheech Mann to top it off." Another fan gave a much more brief summary to why this film kicks ass "INSANELY quotable, great characters in the Gecko Brothers, and one of the few vampire movies where there is no romance or anything in the vampires, just pure fucking engines of death, which is awesome."



Now on the verge of the new team-up release from Tarantino/Rodriguez in *Grindhouse* (just over ten years after the release of *From Dusk Till Dawn*), it is fun to look back at this initial hit and see just how amazing a career the two directors have had... spawning some of this age's greatest films (*Pulp Fiction, Desperado, Kill Bill, Reservoir Dogs, Sin City*) and yet still having time to be film geeks... and enjoy the ability to deliver pure horror, exploitation, nonsense action and cool poses. These are the directors that later generations will point at as their influences and the pinnacle creators of our time. They gave us Oscar and horror gold at the same time. How cool is that?

Quoteable Quotes: *"I've got six little friends and they can all run faster than you can."*
~ George Clooney (From Dusk Till Dawn)

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